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Movies at War

WAC Sends War Reports To 1,000 U. S. Libraries

V 7/24/46 p4 Hollywood, July 23.

One thousand bound copies of reports on the film industry's War Activities Committee have been sent to 1,000 libraries throughout the country by the Motion Picture Assn.

Volumes, covering the 1942-45 period, detail the services to the war cause by the picture industry.

Some 40,000 copies of each report were circulated at time of publication.
MPH 7/27/46 p 31

Reports of

WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
1942-1945

How to Use These Reports

Lists of films and trailers released through the War Activities Committee are cumulative. Turn, therefore, to Volume 4 (1945), pages 41-42-45 for titles of 140 information films, and 29 film bulletins with the release date of each subject.

Similarly, page 44 of the Report for 1945 summarizes the funds collected for various causes through theatre collections from patrons and contributions from industry personnel and corporations during the period 1941-45.

Pertinent facts and figures regarding the industry's 16 mm. gift film program for the entertainment of "persons in uniform in combat areas overseas" are found in Volume 4 (1945), page 41.

Introduction

Annual reports of the Motion Picture Industry's WAR ACTIVITIES COMMITTEE for the years 1942, 1943, 1944 and 1945 are brought together in this Library Edition for ready reference. Some 40,000 copies of each report were circulated at the time of publication, chiefly among workers in the ranks of the film industry's far-flung war service projects.

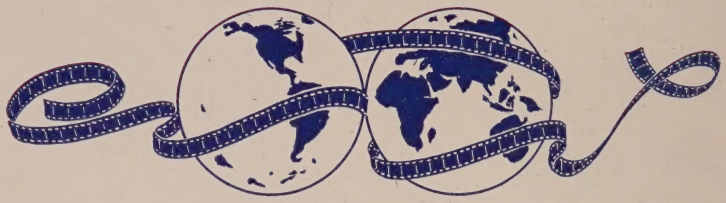
Historians and research students, assembling and analyzing data on America at War, will find the record of this important medium of communication highlighted in these reports. They will note that the Second World War was fought with cameras as well as cannon. They will learn why government officials allocated scarce materials for the production of nitro-cellulose film as well as explosives. They will weigh the relative effect of "propaganda" and of bombs. Perhaps they will agree with two American presidents, numerous cabinet officers and scores of military and naval leaders in describing the industry's "extraordinary service" as "a great contribution to our common cause."

In this global war, motion pictures brought front line battle action into every neighborhood theatre through newsreels and "combat reports." Conversely, entertainment films from Hollywood playing the "foxhole circuit" well in advance of U. S. theatrical release as a gift from the Motion Picture Industry, brought to millions of overseas fighters a welcome "two hour furlough home."

By words and pictures, these reports also highlight the service of the screen in providing the home front with information and inspiration as well as relaxation. It was during the war years that the motion picture theatres of the United States became in fact community centers for patriotic effort, especially the sale of war bonds and stamps and the collection of more than $36,000,000 for war philanthropies.

The motion picture industry organized for emergency service in June, 1940, during the days preceding and following Dunkerque. The War Activities Committee came into being within a week after Pearl Harbor, and continued to function for a number of months after V-J Day until its final liquidation January 7, 1946.

FIGHTING FILMS
HATS OFF TO MOVIE GOERS
STARS OVER AMERICA
MOVIES AT WAR
OVIES AT WAR
W.A.C. 1942
DUNKERQUE TO VICTORY



UNITED WE STAND

EVERY member of the motion picture industry is engaged directly or indirectly in the war activities outlined in these pages. More than 200,000 men and women, young and old, living in every county and state, who labor in this art-industry, constitute the front line of this voluntary, patriotic, all-out mobilization for victory and for peace. Few have their names on committee letterheads. All have their part in the common task. To all these this report is addressed.

No roster of officers, national, area, or local, appears in these pages. No names of industry personalities are used. United for one great cause, we stand together and work together in the fight for freedom.

Ushers and executives — projectionists and producers — exhibitors and exchange managers—writers and reporters—directors and truck drivers—sound engineers and secretaries —cutters and cameramen—agents and actors—advertising experts and advance men—painters and publicists—script girls and stenographers—musicians and mimeograph operators — technicians and telephone girls — bookers and set builders — salesmen and studio stand-ins — office boys and officers—

UNITED WE STAND — A UNITED INDUSTRY!

United for the United States and for the United Nations!

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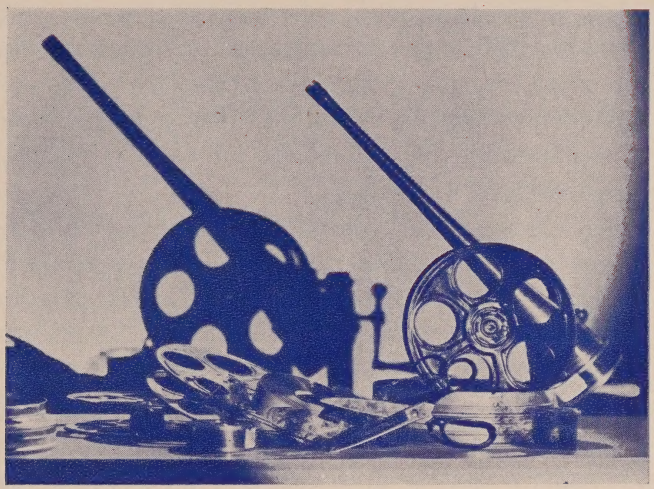
324

—From *Life*

MOVIES ON GUADALCANAL

CANNON AND CAMERA



Total war is fought with cameras as well as cannon. Planes drop propaganda as well as bombs. When millions of civilians are in the front lines, morale is as necessary as munitions. The commanding general in Iceland cables that films are as important up there as food!

The motion picture industry was not slow to realize its unique responsibility in this war. One of the odd quirks of modern life is the strange hold that the films have on millions and millions of people. Because movies are so close to the affections of so many they at once became an important factor in total war.

How fully and how well the motion picture industry has met this wartime responsibility growing out of kinship with the public is outlined in this brief report. But one must read between the lines to find the color, the drama and the romance of this all-out effort of a peacetime industry of shadow and fiction to play a useful part in the grim realities of war—from Dunkerque to Pearl Harbor—and to Victory in war and peace.

A noteworthy fact is the complete mobilization of this industry, whose various branches have been recruited into a co-ordinated whole. From the highly trained technician of the studio to the nimble usherette of the cross-roads theatre; from the offices of top executives to the projectionists perched high in the theatre booths, from Hollywood sets to theatre seats—all arms of the industry are trained on the single target—victory.

No blitz was required to mobilize the resources of filmdom on the side of freedom in the present crisis. The very month that France fell, the Motion Picture Committee Cooperating for National Defense had its inception. Before the end of 1940, Cabinet officers and heads of national defense projects were accepting the film industry's officially proffered aid in producing, distributing and exhibiting factual films presenting pictorial messages of public interest and importance. Throughout 1941 the stream of informational and inspirational films grew in volume. Five days after Pearl Harbor the existing industry organization was expanded and streamlined into the—

The War Activities Committee—Motion Picture Industry is the medium through which the entire strength of this militant art industry is mobilized to aid in winning the war and winning the peace.

Presidents of 34 motion picture organizations—exhibitors, distributors, producers, guilds, societies, and trade associations—form the *National Committee of Sponsors.*

Through a *National Coordinating Committee* and the *Industry Coordinator's office* are cleared the manifold activities of the following *seven working divisions:*

1. THEATRES DIVISION. 16,486 theatres, pledged to play approved trailers and short subjects, produced by the government or the industry, are

organized under area chairmen and committees in 31 exchange territories, with national Executive Committee of fifteen.

In the 11,000,000 seats of those 16,486 theatres sit the 80,000,000 moviegoers — the alert, purposeful American public! — who have participated so eagerly in bond drives, scrap drives and who have made contributions of millions to great, national war charities.

More than 100,000 theatre employees make possible the successful activities of this Division.

2. DISTRIBUTORS DIVISION. 352 film exchanges in 31 key cities handle War Activities releases without cost to government, through efforts of 352 exchange managers, 352 office managers, 850 film bookers, 1,000 travelling representatives, and thousands of inspectors, shipping clerks, and office workers — all clearing through the Division Committee of the 12 national film distributors. 625 trucks, operating through 51 film carriers, each travelling 65,000 miles per year, transport without cost the government's war messages.

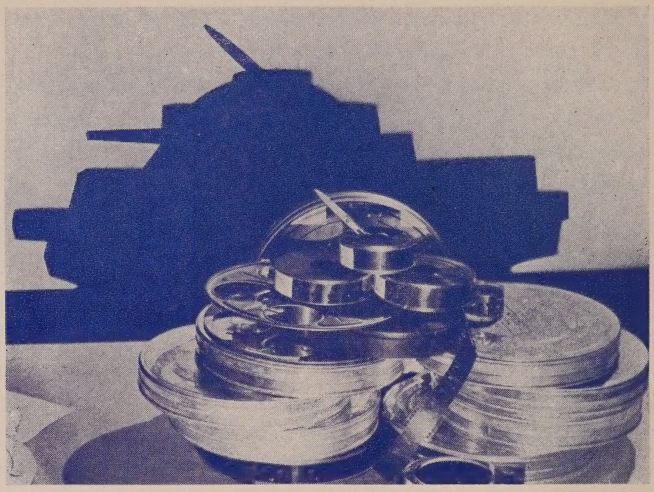
3. HOLLYWOOD DIVISION. 30,000 studio workers — producers, players, directors, writers, technicians — all guilds and employees — are engaged in a wide variety of war activities outlined herein.

4. NEWSREEL DIVISION. Five newsreel companies and March of Time, with their staffs, are accomplishing the impossible under war-time difficulties, with cameramen at fighting fronts, on sea, land and in the air, reporting pictorially this global war and bringing to the eyes and ears of the vast movie audience the day-by-day developments of world history.

5. TRADE PRESS DIVISION. Entire staffs of 16 trade publications— editors, publishers, reporters, artists — daily and weekly reporting war activities and promoting campaigns, also contributed 113 pages of advertising in 1942 to the industry's war activities.

6. FOREIGN MANAGERS DIVISION and overseas branches enlist entire export facilities of the industry in distribution of 4700 gift programs to American fighting men abroad, and overcome constant obstacles in delivering recreational and informative films to United Nations theatres.

7. PUBLIC RELATIONS DIVISION. 1800 publicity and public relations committeemen organized in 31 exchange areas, and representing some 400 cities, are dedicating promotional abilities and showmanship experience to a succession of industry projects requiring the enlistment of public support.



I.

FILMS FIGHT FOR FREEDOM

Ideas and projectiles are both explosives. Film and smokeless powder both come from the same ingredients — nitric acid, sulphuric acid, methyl alcohol, and cotton linters.

Films have a part to play in the fight for freedom. As the beneficiary of freedom, the motion picture recognizes its debt to democracy. The people's entertainment is enlisted for the duration in this people's war.

On these pages are brief descriptions and listings of the following

10 TYPES OF MOTION PICTURES

1—VICTORY FILMS (U.S. GOVERNMENT)
2—AMERICA SPEAKS FILMS
3—FILMS FOR FIGHTING MEN
4—ARMY TRAINING FILMS
5—ORIENTATION FILMS
6—STRATEGY FILMS
7—GOOD NEIGHBOR FILMS
8—NEWSREELS
9—MORALE FILMS
10—UNITED NATIONS FILMS

It is safe to say that a war message appears on every screen of the land every thirty minutes during show-time! It may be a ten word plea to buy bonds; it may be a fifteen minute visualization of a grave morale problem or a news flash of victory!

To some exhibitors, to some service men — and, mayhap, to some of the public — this may seem too much war on screens designed for pleasurable entertainment. Perhaps it is! But this is another instance when "too much—on time" is preferable to "too little — too late." C'est la guerre!

1. VICTORY FILMS, made chiefly by the United States Government, are distributed without cost to the government by the industry, and exhibited pursuant to signed pledges of 16,486 exhibitors to include these factual messages on the war in their screen programs. Among the Victory Films are screen messages covering a wide range of war subjects — appeals by Cabinet officers and Bureau heads, morale subjects, conservation and rationing shorts, etc. — each being released to meet some definite war problem of the government. Of the fifty trailers and shorts approved by the War Activities Committee, prior to December 31, 1942, forty were made by federal bureaus, six by the industry for the government, and four by the industry for USO, Red Cross or other national philanthropies engaged in war work.

Now that all government releases through the War Activities Committee are cleared through Office of War Information (OWI), the agreed procedure for 1943 calls for delivery to WAC of 677 prints of each subject for release on odd Thursdays of each month. Shorts made by the industry and described in the next section as the "America Speaks" Series, are released on even Thursdays so that the nation's theatres have available one war film each week.

Through the voluntary cooperation of the motion picture industry, the United States Government and various national war charities are thus enabled, without any expense for distribution or exhibition, to place factual messages upon more theatre screens than any of the industry's feature pictures and short subjects which are produced and distributed commercially. Less than a dozen productions turned out annually by Hollywood play more than 12,000 theatres. All of Uncle Sam's war shorts and trailers are now appearing in more than 12,000 theatres.

For example, records of the Distributors Division show 15,368 actual bookings reported for ANY BONDS TODAY, 13,299 for THE BATTLE OF MIDWAY, 13,213 for YOUR AIR RAID WARDEN, 13,073 for RING OF STEEL, 13,402 for WINNING YOUR WINGS, and 11,390 for the War Production Board's trailer appealing to housewives to save grease, and titled OUT OF THE FRYING PAN INTO THE FIRING LINE.

The joint objective of the Theatres Division, the Distributors Division, and the OWI is to secure at least 13,000 theatrical bookings in 16 weeks with 677 prints of each subject. An all time record for speed and coverage was established by the Treasury's technicolor short, titled THE NEW SPIRIT in which Donald Duck appealed for prompt payment of income taxes. 1,100 prints played 11,785 theatres in the six weeks preceding last March fifteenth. In 1943, with only 677 prints, the same national distributor expects to hang up a new record for Donald — and Mr. Morgenthau.

W. A. C.

RELEASE SHEET

(VICTORY FILMS — OWI)

TITLES	DATE
POWER FOR DEFENSE (TVA)	2/8/41
TWELVE ARMY RECRUITING TRAILERS	2/18/41
CALLING ALL WORKERS (War Jobs)	4/9/41
AMERICA PREFERRED (Bonds)	5/20/41
WHERE DO WE GO (USO)	5/28/41
BITS AND PIECES (OEM)	6/5/41
ARMY IN OVERALLS (C.C.C.)	6/5/41
BOMBER (OEM)	10/3/41
POTS TO PLANES (Scrap aluminum)	11/22/41
FOOD FOR FREEDOM	12/9/41
WOMEN IN DEFENSE	12/24/41
RED CROSS CAMPAIGN TRAILER	12/24/41
SAFEGUARDING MILITARY INFORMATION	1/16/42
TANKS (Building)	1/23/42
* THE NEW SPIRIT	2/2/42
ANY BONDS TODAY	4/2/42
LAKE CARRIER (Iron ore)	4/2/42
FIGHTING FIRE BOMB	4/2/42
RING OF STEEL (Morale)	4/2/42
WAR BOND APPEAL (Morgenthau)	4/21/42
UNITED CHINA RELIEF	4/14/42
KEEP 'EM ROLLING (WPB)	5/25/42.
WINNING YOUR WINGS (Recruiting)	5/28/42
MR. GARDENIA JONES (USO)	5/29/42
VIGILANCE (Forest Saboteurs)	6/9/42
U. S. COAST GUARD (Recruiting)	6/18/42
YOUR AIR RAID WARDEN	7/25/42
WORLD AT WAR (OWI Feature)	9/18/42
FRYING PAN TO FIRING LINE (Save Fats)	9/8/42
BATTLE OF MIDWAY (Navy)	9/14/42
SALVAGE (Donald Nelson)	10/8/42
AMERICAN TRAGEDY (Forest Fires)	10/8/42
MANPOWER (Paul McNutt)	10/29/42
SCRAP DRIVE (Newspapers')	10/8/42
JAPANESE RELOCATION	11/12/42
DOVER (British morale)	11/26/42
NIGHT SHIFT (Factory Women)	12/10/42
FUEL CONSERVATION	11/12/42
COLLEGES AT WAR	12/24/42

* Convinced that this reel did a grand job in saving the Government time and money thru education of new income taxpayers, the U. S. Treasury again has enlisted Mr. Donald Duck as its screen spokesman for 1943 Income Tax promotion. Donald's second income tax job — "The Spirit of '43" — aims to put the jingle jangle jingle into Uncle Sam's greatest war chest.

2. "AMERICA SPEAKS" FILMS. In addition to the government's "Victory Films," listed on opposite page, heads of important producer-distributor companies voluntarily offered to produce and distribute 26 war shorts without profit. Even studio overhead was waived! Themes for these pictures were suggested by the OWI, which has cooperated also in furnishing facts and figures needed for proper treatment of the subject matter.

While films in this series are rented to exhibitors, all receipts above actual cost of the negative and prints are being given to recognized war charities. It now appears that the first of these films released will net $50,000 for the Red Cross.

"AMERICA SPEAKS" SERIES:

MR. BLABBERMOUTH (Don't Talk)	9/1/42
LETTER FROM BATAAN (Don't Waste)	9/15/42
MAGIC ALPHABET (Vitamins)	11/15/42
WE REFUSE TO DIE (Lidice)	10/22/42
EVERYBODY'S WAR	11/5/42
KEEPING FIT	11/19/42
PRICE OF VICTORY (Wallace)	12/3/42
CONQUER BY THE CLOCK	12/17/42
WINGS FOR FLEDGLINGS	12/31/42
MR. SMUG ("Let George Do It")	1/28/43
A DAY IN MOSCOW	2/11/43
ARSENAL OF MIGHT (U. S. at War)	2/25/43
PLAN FOR DESTRUCTION	'43
WEAPONS FROM WASTE	'43
LOGISTICS	'43
INFLATION	'43
ALDRICH FAMILY (Scrap)	'43
U. S. TREASURY	'43
LEATHERNECKS ON PARADE	'43

3. FILMS FOR FIGHTING MEN.

(a) FOR SOLDIERS OVERSEAS: Current feature pictures and short subjects — made up into 4700 complete film programs have been given, without cost, to the War Department by the American Motion Picture Industry, for non-admission showing to service men in combat areas overseas. These pictures, reprinted on 16 mm. sound film, fit portable projectors that travel with the fighting forces.

The next time you see an interesting short, or laugh at a top-flight, "hit" movie — you may feel an added glow of pleasure by realizing that, perhaps,

your boy — or your neighbor's boy — serving in Africa, Iceland, Australia, or "somewhere," is enjoying the same film in his far-off, jumping-off place.

Last Christmas, while you wrapped and mailed your holiday gifts, an outstanding feature picture was being rushed by air to far fronts for army showings Christmas Eve! That same picture did not open on Broadway or Main Street, U. S. A., until New Year's!

MAJOR GENERAL BONESTEEL, commanding American troops in Iceland, declares that, *"Motion pictures are as necessary to the men as rations. All pictures here are screened to a capacity house and we deeply appreciate your efforts to keep us supplied."*

MAJOR GENERAL WHEELER cables from India: *"Motion pictures are needed and useful in stimulating healthy state of mind and improving morale. This statement based upon experience at many scattered stations where motion pictures constitute practically only diversion for troops."*

LT. GEN. ANDREWS, ranking American officer in Egypt, says: *"The use of motion pictures is considered highly important for morale purposes in this theatre of operations, and a definite aid in cementing Anglo-Allied-American unity. Other forms of entertainment are often difficult in desert forward areas and motion pictures fill a real need in providing amusement and relaxation."*

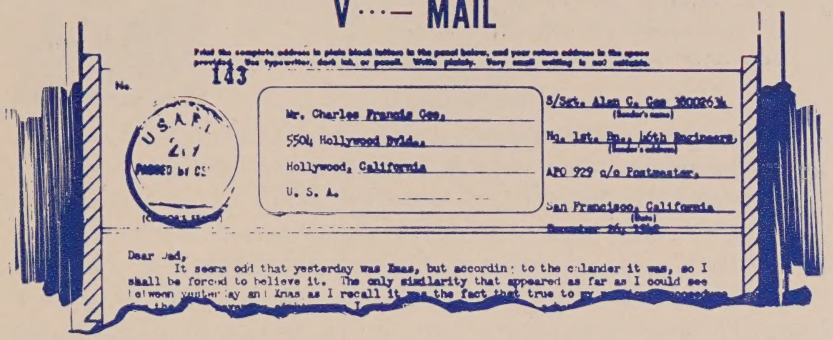
(b) FOR MEN IN TRAINING CAMPS: Uncle Sam is now the world's biggest exhibitor! *What a circuit he has.* On December 31, 1942, the *U. S. Army Motion Picture Service* was operating 762 theatres at 423 Army posts in the continental United States, Alaska, and the Caribbean bases. These theatres, with seating capacity of 543,576, had an audience in 1942 of 118,000,000 men in uniform. Current feature pictures, short subjects, and newsreels, on standard 35 mm. film, furnished by the motion picture industry to the U. S. Army Motion Picture Service, were used for 240,760 separate showings. The nominal admission of 14 cents, set by the Army Service, enables these camp theatres to turn over a profit to their camp mess funds. Similarly, the Navy secures films for ships and naval bases.

(c) FOR OUR ALLIES: British, Canadian and Australian service men have been enjoying American motion pictures since the outbreak of the war, through special arrangements for their use.

LORD HALIFAX, British Ambassador to Washington, in a Hollywood address: *"I have come here to thank this industry for its fine attitude toward, and its important assistance in, the British fight for democracy. Motion pictures are a vital element in maintenance of the high morale of both our civilian and fighting forces."*

Movies in the rain—

"somewhere in a jungle"


V···— MAIL

Print the complete address in plain block letters in the panel below, and your return address in the space provided. Use typewriter, dark ink, or pencil. White pencil, very small writing is not suitable.

No. 143

U.S.A.P.
2 JY
PASSED by CS

Mr. Charles Francis Coe,
5504 Hollywood Blvd.,
Hollywood, California
U. S. A.

S/Sgt. Alan C. Coe 36002636
(Number-name)
Hq. 1st. Bn., 164th Engineers,
(Number-address)
APO 929 c/o Postmaster,
San Francisco, California
(Date)
December 24, 1943

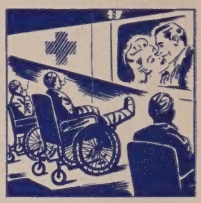
Dear Jed,
It seems odd that yesterday was Xmas, but according to the calander it was, so I shall be forced to believe it. The only similarity that appeared as far as I could see between yesterday and Xmas as I recall it was the fact that true to my

"....I can think of no single thing that we appreciate half so much as the movies which we have. Not only do they provide an occasional evening's entertainment, but they also give a guy something new to think about, and an occasional look at home. And don't think that a look at some place around the states doesn't look awful good to the boys. When a guy has been on foreign service for a while, he really begins to realize just what his own country means to him, and I think that the great per cent of the men who observe this have a better understanding of just what they are fighting for. It is damn well worth everything we can give it.

"About the only possible objection that one could have to the movies is the fact that we can't get enough of them. Of course I realize that transportation is a very major question these days. We are supplied with about one picture per week. Don't get the idea I am kicking, but do you think that it would be possible to swing two? A lot of the boys see the same picture three and four times. All of the projectors of course are out in the open, and one can expect to get wet at least once during the picture, but to show how they are appreciated, I have seen several thousand men sit through an entire show when it never once stopped raining. Then a lot of them walked miles through the same rain to get back to camp. I think that if anybody had suggested stopping the show there would have been a riot....."

From a V-mail letter by S/Sgt. Alan C. Coe to his father

(d) FOR RED CROSS HOSPITALS: Expressing appreciation for "the generous cooperation of the motion picture industry," a Red Cross official says:



"The therapeutic value of movies for convalescent patients in military hospitals is so well recognized by the medical profession that the showing of films is an integral part of the hospital schedule, with 35 mm equipment now in operation in over 100 service hospitals.

Audiences in Wheelchairs

"Usually it is the first type of amusement to which the patient turns the moment he is able to be out of bed, for he can be taken to the recreation hall in a wheel chair."

4. TRAINING FILMS, made for the U. S. War Department by Hollywood studios, functioning through the Research Council of the Academy of Motion Picture Arts and Sciences, are used as increasingly important and effective visual aids in training an American army of more than seven million men. This enlistment of the motion picture in military education constitutes the most significant use to date of the film for classroom instruction and presages a far wider future use of motion pictures in the classrooms.

During 1941 and 1942 the Research Council delivered to the War Department more than 100 subjects, embracing 301 reels of instructional film.

These training films lessen the time necessary to transform a rookie into a soldier. Because our boys are being well trained many more of them will come back. Here again the movies serve in a new role. The following titles are illustrative:

INSTRUCTION OF THE SOLDIER
- Positions and Facings (2 reels)
- Steps and Marchings (2)

240 MM. HOWITZER
- Personnel and Equipment (5)
- Operation of Weapon (2)
- Displacement (3)

ANTI-AIRCRAFT SEARCHLIGHT BATTERY
- Emplacement (3)
- Orienting and Synchronizing (2)
- Preparation for Action (3)

BATTLE FORMATIONS
- The Rifle Squad (4)
- The Rifle Platoon (5)

COMBAT COUNTER-INTELLIGENCE (2)

THE MOTOR VEHICLE DRIVER
- Elementary Driving (3)
- Difficult Driving (2)
- Night Driving (2)
- Map Reading (1)
- Loading, Reporting (3)
- Nomenclature (3)
- Hand Signals and Road Rules (2)
- First Echelon Maintenance (4)

IDENTIFICATION U. S. AIRCRAFT
- A-20B—Douglas Bomber (1)
- A-24—Douglas Bomber (1)
- P-51—North Am. Pursuit (1)
- B-17—Heavy Bomber (1)

WE FLY FOR CHINA (3)

UNITED WE STAND (Latin Am.)

5. ORIENTATION FILMS. A series prepared by experts in history and in psychology, produced with all the artistry of some of Hollywood's greatest directors and ablest cameramen, now in uniform, are being shown to all members of our armed forces.

"PRELUDE TO WAR" and "THE NAZIS STRIKE" are the first of these orientation films. They explain basic issues of the war through dramatic use of newsreel material, confiscated Axis pictures, and sequences specially filmed for these feature length productions. Thus the newest recruit may learn the nature of the enemy, and his blind obedience to the most heartless commands of a dictator. Only through this combined appeal to eye and ear, to head and heart, can youths, schooled in the ways of peace, be a match for an entire generation of Axis fighters taught to believe that the state is supreme and ruthless force its only dependable weapon in a world where to them, man is without dignity and human life without individual significance.

Such films are important to the winning of the war. Equally essential is another series to which thought already is being given, designed to explain the basic issues inherent in winning the peace and preparing the soldier of today to find a useful place in the post-war world of tomorrow. Both the Army and the industry face a challenge and an opportunity here.

6. STRATEGY FILMS. When Hollywood camera crews visited far-off places and shot thousands of feet of authentic background material for feature pictures, no one dreamed that such material in the stock libraries of the studios would prove invaluable to the Office of Strategic Services in this total war. Already a million feet of 35 mm film, portraying coastlines, harbors, city streets, and other topographical features of present and future combat areas, has been turned over to our military and naval intelligence services by the industry.

For example, footage from an old feature, THE BUGLE SOUNDS, was studied intently by officers participating in the Allied invasion of North Africa, since the camera crew sent to Spanish Morocco in 1928 had filmed important landmarks. Similarly, HEAD HUNTERS OF NEW GUINEA and MOANA OF THE SOUTH SEAS have proved especially useful in

the Pacific area. Even such films as THE GOOD EARTH and research footage taken in China prior to its production, when viewed by service men enroute to China, have aided them in understanding the type of the villages and the customs of the people with whom they soon would be working and fighting.

Likewise, research departments of studios turned over to the military and naval intelligence bureaus thousands of photographs of roads, cities, towns, beaches, rivers, and other points of military interest, which had been taken prior to the outbreak of war as guides to producers in building studio sets and arranging for authentic outdoor sequences.

Of course, the libraries of the newsreels have proved a fruitful source of additional material of special importance.

Nearly a million feet of 16 mm travel film taken by amateurs has proved useful also, while such skilled combination cameramen and lecturers as Julien Bryan and Burton Holmes have added valuable footage to this collection, enabling our Army and Navy to accomplish, at least in part, within the space of a few months what the Axis High Command had already done in great detail in country after country chosen for ruthless invasion.

7. GOOD NEIGHBOR FILMS (produced and distributed both by the industry and by the U. S. Government through the Coordinator of Inter-American Affairs and the Society for the Americas in Hollywood) travel the two-way street between North America and our neighbors to the south and help to interpret the peoples of the western hemisphere to one another.

The triple objective of government and industry is to secure (a) more *accurate* film portrayals of Latin American themes, locales, and characters; (b) more *adequate* newsreel coverage of events of mutual interest; and (c) more *discriminating* portrayals of the North American scene in Hollywood product exported to the southward, for exhibition in 6188 theatres equipped to exhibit 35 mm. film.

Several hundred current feature pictures are exported to Latin America annually for such theatrical release. Throughout production great care is now exercised not only to deal accurately and adequately with Latin American subjects but many opportunities are found in numerous other films for inserting action, dialogue, and scenes which are of positive value to inter-American relations.

In NOW VOYAGER, the heroine in the original story took a Mediterranean cruise whereas in the film she is shown visiting Latin America. This change enabled the producer to include superb scenic shots of such beautiful locales as the harbor in Rio.

In PITTSBURGH, actual sequences of war production were included, to give both North Americans and Latin Americans an accurate picture of the tremendous volume of munitions now pouring from this arsenal of democracy.

All scripts of current feature pictures and short subjects, involving Latin American themes, characters, costumes, locales, or music are now read by a specialist in Latin American affairs, paid by the industry.

Factual, or inspirational, war shorts, described in the "Victory Films" and "America Speaks" Series, also have been reedited with Spanish and Portuguese commentaries.

NON-THEATRICAL RELEASES

Non-theatrical prints on 16 mm. film are also widely used in Latin America for showings in U. S. embassies, in schools, universities and before civic groups. The office of the Coordinator of Inter-American Affairs has 102 projectors (16 mm.) in operation; 70 additional mobile film units operate on trucks to various points; another 150 sound projectors (16 mm.) are owned by Latin American branches of United States Corporations. There are also some 3,000 equipments for 16 mm. silent projection.

Prints of 102 shorts for non-theatrical release have been made available in Latin America through the aid of the Coordinator of Inter-American Affairs. These subjects include such Hollywood products as THE BATTLE, EYES OF THE NAVY, THE PRICE OF VICTORY, DON'T TALK, THE F.B.I. FRONT, MIRACLE OF HYDRO, AND ARSENAL OF MIGHT; such U. S. Government productions as SYPHILIS (U. S. Public Health Service), TREES TO TAME THE WIND (Department of Agriculture), BOMBER (O.E.M.), TANKS (O.E.M.), VICTORY FOR THE AMERICAS (C.I.A.A.); and such industrial films as AIRACOBRA (Bell Aircraft) and STEEL, MAN'S SERVANT (U. S. Steel).

Similarly, prints of 35 shorts portraying phases of Latin American life and culture have been released through non-theatrical channels in the United States with the backing of the Coordinator's office. Illustrative subjects include: ARGENTINE SOIL (produced by Argentine Government), COLOMBIA, CROSSROADS OF THE AMERICAS (Julien Bryan), DOWN WHERE THE NORTH BEGINS (Ecuador-Herbert Knapp), PATAGONIAN PLAYGROUND (Desmond-Holdridge); VENEZUELA (National Geographic Society), MEXICO BUILDS A DEMOCRACY (Alvin Gordon), WALT DISNEY SEES SOUTH AMERICA (Disney, 4 reels, Technicolor), BRAZIL GETS THE NEWS (Brazilian Gov.).

8. NEWSREELS. Five newsreel companies and The March of Time release each year 544 graphic, pictorial reels vividly bringing to the multi-million weekly screen audience the story of the United Nations' fight for freedom. The semi-weekly newsreels are the screen's front pages. The monthly issues of The March of Time are its illustrated feature section. The public service of the screen as a recognized medium of news communication, is equaled only by its usefulness as a medium of entertainment in illuminating facts through fiction.

In the year following Pearl Harbor, the newsreels presented 4278 different subjects, or "clips," of which 78.3% dealt with some phase of the total war effort. An analysis of newsreel coverage shows 23.2% of the subjects dealt with the fighting in this global war; 27.4% with activities of our armed forces at home; 14.6% with news coverage of official Washington and the government's campaigns for sale of War Bonds, conservation of critical materials, etc., 9% with dramatic occurrences on the war production front; 4.1% with "good neighbor" relations; and the remaining 22.7% with non-war themes.

But circulation of the American newsreels is not limited to domestic theatres only. Spanish and Portuguese editions go southward each week for showing in the 6188 theatres of Latin America. Special camera "correspondents" stationed at key points throughout the Americas shoot footage for use in these releases.

Similarly, 15 reels in as many different languages go to Sweden, Egypt, Turkey and other non-English speaking countries, through United Newsreel, Inc., with all newsreel companies cooperating in the release of their outstanding subjects through this organization, thereby concentrating the task of overcoming shipping and priority problems in one agency, with marked improvement in the speed and quality of the service rendered moviegoers of these other countries.

9. MORALE FILMS.

Hollywood's annual release of some 500 feature length films and 400 to 600 one and two reel short subjects (romances, musicals, comedies, biographies, detective stories, westerns, cartoons, etc.) was never more welcome than in the tense twelve months which followed our entry into the war. Only in 1942 did the average American appreciate the significance of the British government's action shortly after the outbreak of this world struggle in negotiating officially with the American film industry for an uninterrupted, undiminished supply of movie *entertainment.* That John Public, his wife, and children relished even the goofiest of slap-stick comedies, the most frivolous of musicals and the rosiest of "Boy Meets Girl" themes, is attested by the thumping endorsement registered at the box offices of the nation for pictures labelled "escapist" by the critics.

But when such deeply moving, inspirational pictures as MRS. MINIVER, WAKE ISLAND and YANKEE DOODLE DANDY also receive overwhelming endorsement at the nation's box offices, this is evidence aplenty that American moviegoers, numbering some eighty million ticket purchasers per week, want not only love and laughter, music and mystery but respond to fictional picturizations which illuminate the wartime—and all time—virtues of heroism, self-sacrifice, love of God and country, children and fellow men.

Yes, the "movies" are still open in the lands where freedom lives. The governments of Great Britain, Canada, Australia, and the United States are keeping them open so that the people's art of mass entertainment may fulfill its primary function of strengthening the people's morale.

So long as Quentin Reynolds is able to report that a Bob Hope comedy is Winston Churchill's remedy for overwork, *so long as* President Roosevelt can find relief from his wartime burdens in the White House projection room, *so long as* American war workers on the night shift drop in at the movies before going home and to bed, *so long as* the U. S. Army continues to add new theatres to the 762 now in daily operation in training camp and Caribbean base—*in short, so long as* human nature does not change and people still laugh and love, sing and play, fight and die, and live on and on through the nobility of their self-sacrifice—the motion picture will continue to make its substantial contribution to national morale, both in war and in peace.

10. UNITED NATIONS FILMS.

The record of the part played by films in the fight for freedom would not be complete without at least brief reference to the films made by our British, Canadian, and Russian allies and released in the United States.

(a) *BRITISH MINISTRY OF INFORMATION:* Through the MOI, a large number of films of varying type and quality have been released in the United States. However, most of these were used in non-theatrical showings. Two British short subjects NIGHT SHIFT, and DOVER, have been distributed and exhibited through the War Activities Committee at the request of the OWI. Some 33 British films have been shown in American theatres. Eleven of these made in Great Britain and dealing with the war, have been distributed by major commercial companies and have played in thousands of our theatres. These included such outstanding war films as: CHRISTMAS UNDER FIRE, LONDON CAN TAKE IT, A LETTER FROM HOME, TARGET FOR TONIGHT, FIGHTER PILOT, MEN OF LIGHTSHIP 61, FLOATING ELEPHANTS, THIS IS ENGLAND, COASTAL COMMAND, NEXT OF KIN and WE SAIL AT MIDNIGHT.

(b) *CANADIAN FILM BOARD:* Some of the best short subjects pertaining to the war have come to American screens from the Canadian Film Board which produced CHURCHILL'S ISLAND, THIS IS BLITZ, FOOD-WEAPON OF CONQUEST, NEW SOLDIERS ARE TOUGH, OUR RUSSIAN ALLY, HITLER'S PLAN, INSIDE FIGHTING CHINA, BATTLE FOR OIL, and FIGHTING FREIGHTER.

(c) *RUSSIAN FILMS:* Soviet films released in the United States during 1942 included 11 features such as THIS IS THE ENEMY, MOSCOW STRIKES BACK, OUR RUSSIAN FRONT, and GUERILLA BRIGADE. SIEGE OF LENINGRAD is the first dramatic feature scheduled for American release in 1943. Twelve short subjects made in the Soviet Union were also seen on a limited number of American screens in 1942 with titles such as ALL SLAVS UNITE, CHILDREN AT WAR, and BATTLE OF THE DON.

II.

Once upon a time it was: banks for bonds—junk yards for scrap—churches and luncheons for "collections"—and movie theatres for amusement only!

Then the dictators placed man's freedom in dreadful jeopardy and America's Commander-in-Chief told us that *"In total war, we are all soldiers, whether in uniform, overalls, or shirt sleeves."*

The exhibitors of the nation responded to that message and almost overnight movie box-offices became agents for war bonds, theatre lobbies became depositories for junk, theatre usherettes became collectors of cash for war charities and theatre screens became bulletin boards for factual films, along with feature pictures which the fans came to see in the first place.

And what about the fans?—They are *loyal fans and patriotic Americans.* They have caught the spirit of it all and have enthusiastically applauded screen appeals which often voiced their own unspoken sentiments.

The result—millions of Americans, young and old, have come to regard their favorite movie house as their community center where they can still enjoy themselves and at the same time find a convenient and practical outlet for their patriotism and generosity.

So we say: "Hats Off to America's Moviegoers!"

1. GIFTS FROM FILM FANS: National theatre collections from the American motion picture audience have been infrequent but vitally important. Whenever such wartime appeals have been made from the screen, the moviegoer has responded from the heart. Here is the record through 1942:

Greek War Relief	**$ 777,586.26**
U S O	**997,885.95**
Infantile Paralysis	**1,420,568.72**
Army-Navy Emergency Relief	**2,120,212.66**

In addition to these national fund raising efforts there have been locally conducted theatre campaigns to help various war charities. Now a national collection for United Nations Week is ending in a triumph as this report goes to press and collections for Infantile Paralysis and the American Red Cross are scheduled for the weeks ahead.

2. "GET IN THE SCRAP." With this fighting slogan the picture industry and its patrons took off their coats, rolled up their sleeves and squared off for action against that Hitler ally—the shortage of critical materials. For once the object of combat was not to knock an adversary unconscious, but to make every man, woman and child in the nation fully conscious of the necessity for collecting scrap metal, described by Donald M. Nelson as *"more valuable than gold."*

Here indeed was an opportunity for an industry, which prides itself on its showmanship and ingenuity and enjoys constant contact with the public.

With every exchange territory participating, new and unique angles of reclamation were uncovered. The exhibitors of the nation opened their doors for free scrap matinees, distributors furnished gratis feature pictures, film carriers waived all charges, and booth projectionists supplied their services free. The kids who attended these free shows brought in a total of 326,000,000 lbs. of heavy metal, rubber and rags, carting it to the theatres on sleds, trailers, trucks, scooters, and bicycles. These youngsters — loyal movie fans—were responsible in large measure for the overwhelming success of this vital drive.

Short subjects were produced, distributed and rushed to the nation's screens to pep up the collections. LETTER FROM BATAAN, SALVAGE, RUBBER CONSERVATION, and a screen speech by WPB Chief Nelson, all dealt with the necessity for collecting scrap.

Housewives saved and turned over 3,600,000 lbs. of fat—used in the manufacture of nitro-glycerine. Donald Duck, the great entertainer, became an educator and, starring in Walt Disney's OUT OF THE FRYING PAN INTO THE FIRING LINE, took bows for this collection.

In the latter part of 1942, the industry's salvage theatre "commandos cheerfully joined the great "scrap offensive," planned and executed so admirably by the newspapers of the nation. Thus, two great media of free expression and their multi-million audiences, went "all out" for the materials so important to freedom's preservation.

Recently the motion picture industry volunteered for another "Commando" raid—this time to capture every available piece of copper, brass, or bronze to help meet a serious growing shortage. Free matinees are being held in all pledged theatres, with a pound or more of copper products furnishing the pass to the auditorium. Screen trailers and printed display cards are being furnished to theatres everywhere for this drive. Another

"short"—*THE ALDRICH FAMILY GETS INTO THE SCRAP,* which deals with this continuing need is now being rushed to the nation's screens.

Meanwhile the industry continues its own "private" campaign to save copper drippings and copper-coated carbon butts in its projection booths. More than 20,000 lbs. of "copper drip" have been turned in, with the money received therefrom given to local charities in various communities.

Undoubtedly American movie patrons will continue to respond to further calls from production chiefs and war plants for dispensable articles vitally needed to win this war. All together we'll throw anything and everything at the axis. Sure! We are "In the Scrap" for the duration!

3. WAR BONDS WITHOUT WAITING! Defense savings stamps were being sold at theatre box offices many months before September 1942. Pledges to buy war bonds were being used by several thousand alert exhibitors who turned over these orders from their customers to banks and other issuing agents for servicing.

But customers with cash in their pockets and a patriotic impulse in their hearts wanted "War Bonds Without Waiting," so the nickelodeons of THE GREAT TRAIN ROBBERY days became in September 1942, houses of issue for the securities of the greatest government on earth, with sales of bonds and stamps now averaging a million dollars a day. Thus in the forty year journey from side street to Main street, from the silent "flicker" of yesterday to the words, music, action and color of today's best films, the motion picture has never lost touch with its public.

It is not surprising then that officials of the U. S. Treasury turned to this people's art for showmanship and salesmanship to break the jinx which had defeated bond sale goals several months in a row.

"Thirty Days Hath September!" And each day in September 1942 offered a fresh opportunity for "A Salute to Our Heroes"—the theme of the drive. As never before, the industry in all of its branches, in all of its personnel, with all of its time and resources and talents, became a unified team with one aim—"Make It a Billion!" If nothing else had been accomplished the demonstration of industry solidarity would have made the effort notable. But much more was accomplished. Secretary Morgenthau termed the drive *"an outstanding success."* Another Treasury official reported that the campaign helped bring about a general awakening of interest in the total war effort.

Here are some of the highlights of "Salute to Our Heroes" Month—30 days the industry will never forget.

"Commando Committee" of industry executives sold $53,017,100.00 before drive opened.

59 Hollywood stars traveled 21,000 miles to 368 cities for bond rallies with total sales reported at $206,635,779.00.

Distributors contributed their important movies, exhibitors their theatres for bond premieres. Seats were priced from $25 to $25,000 in bonds—and these "free shows" are credited with sales of $94,048,179.35.

Treasury Department officials estimated that during the month 1,000,000 more workers were added to the 10 percent payroll war savings plan.

43 of the 48 states exceeded their quotas while both treasury and industry goals were topped.

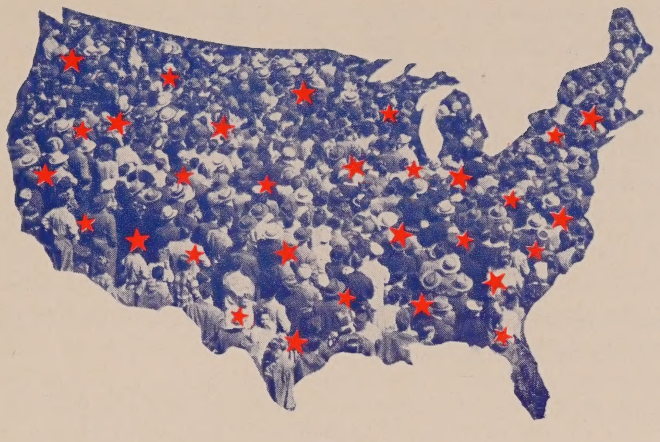
Motion picture theatres now are thoroughly established as "night and day" war bond banks. Convenient to all bond buyers, they have developed one of the most important "retail" outlets for the wide distribution of small "E" bonds.

Reminders to buy war bonds and stamps for months past, have been an integral part of motion picture advertising which appears daily in practically every newspaper in the land. Posters in theatre lobbies and stickers on box office windows also bid young and old to buy bonds and stamps.

Two unique contributions to the Treasury campaign deserve special comment. The first was the series of "Minuteman" clips in the newsreels numbering several hundred in each of which some person known locally in a given city, state or section of the country made an appeal from the screen to people of that locality to sign up for payroll deductions.

Even more important to the success of the payroll deduction plan were the actual visits of screen stars to factories, large and small, in all parts of the country, where personal pledges were secured from tens of thousands of workers in a single day. Visits were made to garment workers in loft buildings, to miners in the bosom of the earth, to packing houses and airplane assembly lines. Wherever men and women were at work, there screen personalities carried the treasury's plea for voluntary bond buying through regular deductions from weekly pay envelopes.

Special campaigns to aid the U. S. Treasury constitute a definite part of the industry's war activities. We continue as bond salesmen for the duration. The first anniversary of that dark and fateful December 7th, was utilized to "Avenge Pearl Harbor" by purchase of war bonds. Christmas offered another splendid opportunity for showmen everywhere to push bond sales.



III.

STARS OVER AMERICA!

The Hollywood Victory Committee and its New York affiliate, the United Theatrical War Activities Committee constitute the greatest talent pool ever mobilized. Valuable service to America's war effort and the cause of the United Nations was rendered during the period ending Dec. 31, 1942. At 4092 different events, 1390 different artists gave a total of 7620 performances.

Entertainment of the men of the armed forces ranks first. Through USO-Camp Shows, top name performers have participated in hundreds of "Spot" camp shows and have furnished headline attractions for USO-Camp Show Tours, each lasting from three to five weeks, with 273 different camps and naval stations on the combined itinerary. They have also followed America's fighters to many fronts. Four glamorous screen stars are in North Africa as these lines are penned and enormously useful morale-lifting performances have been staged recently in Alaska and the Aleutians, Newfoundland and Iceland, England and Northern Ireland, the Canal Zone and the Caribbean bases.

The motion picture industry's first billion dollar production — for the U. S. Treasury, during the miracle month of September 1942, described elsewhere in this brochure — was highlighted by "Stars Over America" with screen personalities travelling 21,000 miles during these 30 hectic days for war bond rallies in 368 cities at which were reported sales of $206,635,779.00. Immediately thereafter, members of the Hollywood Victory Committee toured Canadian cities to assist the Canadian Government in its Victory Bond drive. Then feminine stars addressed mass meetings in various parts of the United States during "Women At War Week."

Personal appearances in many cities have aided greatly in charity drives for Red Cross, USO, Community Chests, and the relief activities of the United Nations. The Hollywood Victory Caravan raised close to $700,000 for Army and Navy Emergency Relief in spectacular visits to 13 cities where all-star performances broke all-time box office records.

Live Radio Broadcasts, exceeding 200 in number, have reached multiplied millions of listeners with inspiring war programs. Outstanding among the 111 short wave radio transcriptions is "Command Performance," which each Sunday is beamed over 18 international short wave stations 32 times.

Typical entries in the Hollywood Victory Committee's list of accomplishments for December 1942 include:

(a) 61 personal appearances in five days by one top flight screen star for the War Dept., in Army theatres, Field Houses, Hospitals, Headquarters, Mess Halls, Parade Grounds, Dances, Nurses Quarters, etc.

(b) Entertainments and personal appearances at naval stations, army posts, veterans hospitals, destroyer bases, recreation parks, army reception centers, artillery training schools, Marine corps rifle ranges and to climax the month, a Christmas visit to army detachments scattered through the Southwest desert country.

(c) Participation in civilian bond rallies, a children's benefit for British War Relief, the USO drive at California Shipyards, a special program at Vultee Aircraft factory, and a benefit for the merchant seamen.

(d) 24 hours on the radio for the U. S. treasury on the anniversary of Japan's attack on Pearl Harbor; broadcasts for our fighting men overseas in such regular weekly programs as "Command Performance," "Mail Call," "Anchors Aweigh," "Soldiers With Wings," and "Yarns for Yanks"; short wave broadcasts for the OWI to Denmark and France; Main Street U.S.A., rebroadcast to Australia; Lockheed broadcast to Latin America; "America Speaks" sent short wave to our allies, and eight transcriptions for use in Australia's Austerity Campaign (Bonds). In addition there were transcontinental broadcasts for the Salvation Army, radio appeals for scrap for the War Production Board, and participation by radio in a London conference of the English Speaking Union.

During the one month of December, Hollywood Victory Committee members gave 875 performances in 157 different events. And filmdom's talent participation in 1943 is certain to be even greater with long journeys by sea and air to the fighting fronts where the greatest show in history is being staged. "The show must go on!"

IV.

WITH THE COLORS

A film industry trade paper estimates that between 15,000 and 16,000 former ushers, projectionists, actors, producers, directors, writers and cameramen, cutters and other technicians, are now with Uncle Sam. In Hollywood alone, where 18,000 of the 30,000 studio workers are men, more than 22 percent of the manpower has joined the colors.

Directors and cameramen from various film studios, who once used their skill to "shoot" cinematic battles, are now out "shooting" battles — without retakes. Stars whose script writers had written them important roles in the winning of the "reel" wars, have joined their fans in the "real" war against Fascism.

And a Guadalcanal hero recently returned to the Brooklyn theatre where he had worked as an usher to help his former manager put over a campaign for war bonds.

The technical skills required to produce the films flashed on the screens of America and the United Nations are many. As long as there is the manpower necessary to "keep 'em shooting" the motion picture industry will "keep 'em rolling."

New "stars" appear daily in the motion picture firmament. Most are silver stars on service flags and company rosters representing members of the industry who have gone to war. Already some are gold in memory of those who have given their lives for a cause worth fighting for and dying for.

The motion picture is the child of freedom—freedom of inventive genius, freedom of individual initiative, freedom of artistic expression. As the beneficiaries of freedom, the workers in this people's art have been quick to recognize their obligation to fight for liberty whenever and wherever it is attacked.

Today on many fronts, men of the movies are already in the battle. Yet other thousands of men and women are preparing for service in army camp, airfield, and naval training station. Theirs is the high privilege of donning the uniform of their country and serving with the colors; ours the firm resolve to support them without limit until freedom is safe and peace secure.

V.

TECHNICIANS TAKE A BOW

CAMOUFLAGE. If in a New Guinea jungle, a "tree" comes to life and disposes of a Jap, Hollywood may have had something to do with it. The Camouflage Unit there, with the studios providing space and materials and the heads of the art departments contributing their time, has trained several detachments of officers in the fine art of "making 'em look like what they ain't." And the training continues.

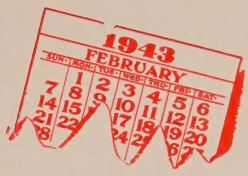
FOG. To the studio list of war services must be added demonstrations for the army in motion picture methods for creating smoke and fog. And studio fire-fighting apparatus, generators and dynamos are all mobilized for instant use in any major emergency which may arise.

CAMERA! Through the Research Council of the Academy of Motion Picture Arts and Sciences and at no cost to the government, 150 film cameramen and 176 still photographers have been trained for the U. S. army signal corps. A film company in New York has graduated several successive classes of cameramen for service in the navy, and an important theatre chain in Chicago has rendered unique service with its "Radar" school operated in connection with the Great Lakes Naval Training Station where alert American youths learn to perform virtual miracles in sound detection.

BEHIND LOCKED DOORS. Thousands of operators within the metal walls of theatre projection rooms are making their daily contribution to the industry's war activities by conserving critical materials, devoting extra care to irreplaceable projection machines, getting extra runs out of prints of "priority" film, and speeding government shorts and trailers on their way after completing their local runs. Film projectionists in all parts of the country are also waiving overtime incident to the screening of government films on each evening's final program.

MAGIC AT WORK. No war plants are busier with high priority orders than our industry's manufacturers of lenses, cameras, projectors, film, and sound equipment. Sights for cannon, bomb sights for planes, film for reconnaissance flights, film for firing instruction, film for battle pictures, gift film for combat area entertainment — these are just a few of the essential products which the magicians of sight and sound are sending into the fight for freedom.

LOOKING AHEAD!



VI.

WAC plans for 1943 are definitely indefinite. War emergencies will "irregulate" our calendar. When we see a chance to help in the weeks and months ahead, we must jump in and do the job.

When our government calls upon us, whether early or late, as patriotic volunteers, we must respond, quickly, efficiently.

Through actual experience and the process of trial and error, the War Activities Committee has now become a more unified, better organized industry device through which motion picture people can make an effective contribution to the war effort. We are fortunate in that ours is an industry which has so many "made to order" facilities for helping.

At the moment—and subject to change on short notice—here's the way the WAC Calendar shapes up for the first half of 1943:

1. **UNITED NATIONS WEEK (Jan. 14-20)**
   "Over the Top" in amount collected, popular with patrons.
2. **SPIRIT OF '43**
   (Disney-Treasury technicolor short in release through National Screen.) Donald Duck again goes to town as income tax collector for Secretary Morgenthau.
3. **USED PROJECTOR CAMPAIGN FOR WAR DEPT.**
   500 16 mm sound projectors secured by manufacturers already. Another 500 to come through WAC with all plans set once War Department gives final green light.
4. **COPPER SCRAP CAMPAIGN (February)**
5. **"SINCE PEARL HARBOR"**
   (Red Cross Film.) Many complications and clearances but fighting to meet deadline.
6. **RED CROSS THEATRE COLLECTION (April 1-6)**
   National Campaign begins March 1. We enter the fight a month later to furnish final push for $125,000,000 goal.
7. **WAR PRISONERS' AID (YMCA)**
   Test campaigns in Rochester, New Haven, and Pittsburgh.
8. **UNITED SEAMEN'S SERVICE**
   Project still being studied with decision to be made by Theatres Division on recommendation of Special Events Committee. Suggested date for theatre collection—Summer 1943.
9. **STEADY JOBS:**
   (a) Continuing Campaign on War Bonds
   (With periodic special promotions)
   (b) Continuing Campaign on Scrap Collection
   (Copper now, but who knows what later?)
   (c) Continuing Effort to Get Better Poster Display
   (Each OWI poster carries vital war message)
   (d) Showing All War Shorts
   ("Victory Films" and "America Speaks" series aiding Government agencies to win war and peace by enlisting movie-goer's support)

WINNING THE PEACE

VII.

Jap bombs over Pearl Harbor exploded forever the myth of American isolation. Actual experience in one year of the fighting underscores the importance of strengthening the ties which bind United Nations if we are to win both the war and the peace.

> PRESIDENT ROOSEVELT has stressed the inescapable fact that *"Winning the war will be futile if we do not, throughout the period of its winning, keep our people prepared to make a lasting and worthy peace."*

An industry leader with vision and courage recently urged us all to "plan far ahead" our program for informing and inspiring the public in the days when the fighting is ended and the "enormous task of reconstruction and rehabilitation" is begun. Neither our army nor our industry can expect to be demobilized this time until the job is really finished.

All elements of the motion picture industry are enlisted "for the duration" in this people's war for liberty, security, and peace. Let us close ranks, and unitedly march on together to

PRESIDENT ROOSEVELT:

"The American motion picture is one of our most effective media in informing and entertaining our citizens. The motion picture must remain free insofar as national security will permit. I want no censorship of the motion picture; I want no restrictions placed thereon which will impair the usefulness of the film other than those very necessary restrictions which the dictates of safety make imperative."

WENDELL WILLKIE:

"I bring back to you this clear and significant fact: that there exists in the world today a gigantic reservoir of good will toward you, the American people. . . .

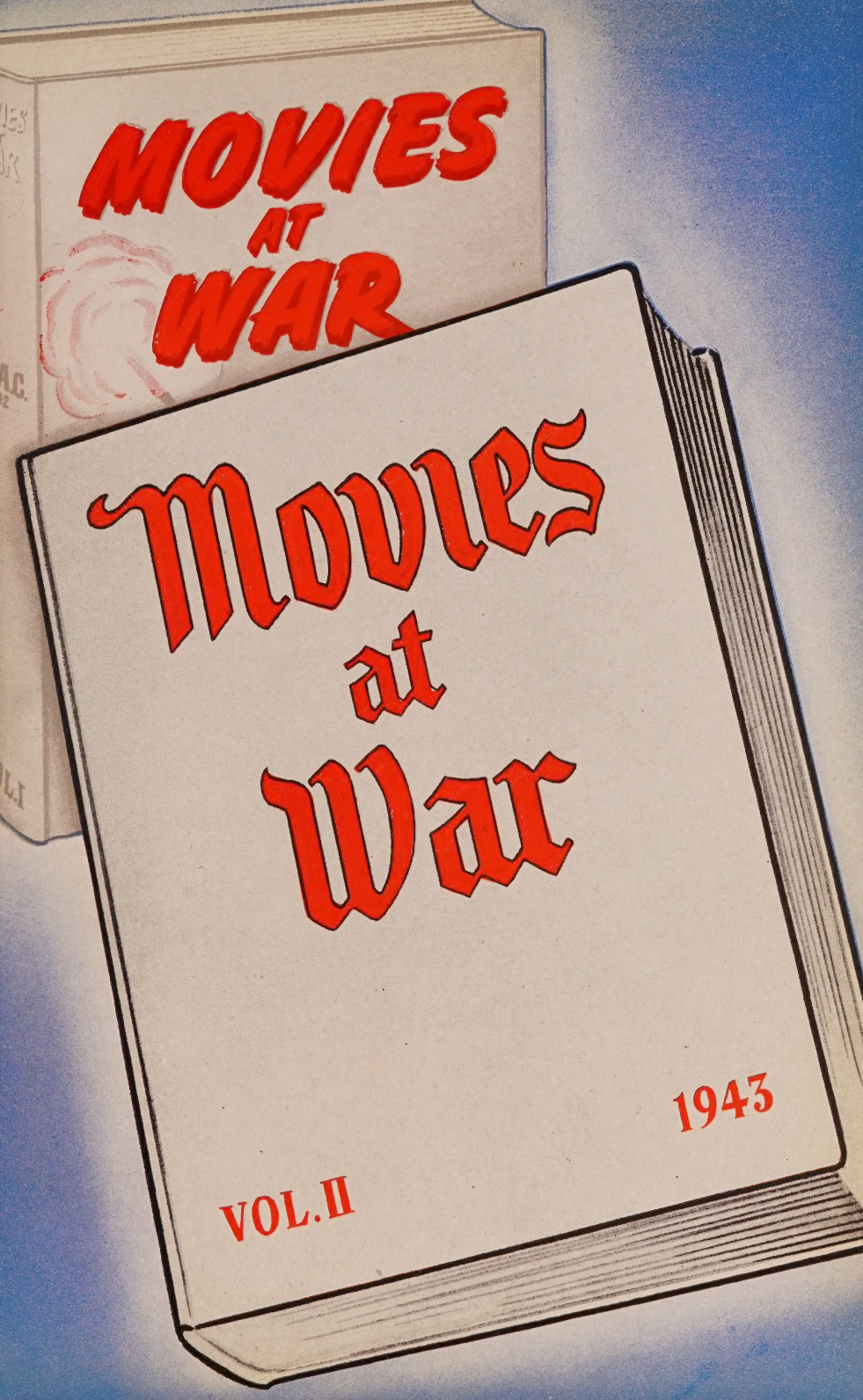
"Our motion pictures have played an important role in building up this reservoir of friendliness. They are shown all over the world. People of every country can see with their own eyes what we look like, can hear our voices. From Natal to Chungking I was plied with questions about American motion picture stars — questions asked eagerly by shop girls and those who served me coffee, and just as eagerly by the wives of Prime Ministers and Kings."

GENERAL EISENHOWER:

"Motion pictures are of the utmost importance providing entertainment and building up morale. Newsreels are especially of tremendous value providing for the soldiers the means of keeping up with their friends in other theatres of war and with their families at home. . . . Let's have more motion pictures."

VOL.I
MOVIES AT WAR
W.A.C. 1942
VOL.II
MOVIES AND PEACE
W.A.C. 194?
VOL. II HAS NOT YET BEEN WRITTEN! IT SHALL BE! AS THE MOVIES PREPARED FOR VICTORY IN WAR – SO SHALL THEY PREPARE FOR VICTORY IN PEACE!

WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTR
1501 BROADWAY
NEW YORK CITY, N. Y


MOVIES AT WAR
Movies at War
1943
VOL. II

Calls from these and other such war agencies are being met by the War Activities Committee, the war-time service agency of the American motion picture industry.

THE SECRETARY OF THE NAVY
WASHINGTON

NATIONAL WAR FUND
"A share in the War Fund is a share in winning the war."
— PRESIDENT ROOSEVELT

THE SECRETARY OF STATE
WASHINGTON

HEADQUARTERS U. S. MARINE CORPS
WASHINGTON

FEDERAL SECURITY AGENCY
U. S. PUBLIC HEALTH SERVICE
WASHINGTON 14
(BETHESDA STATION)

AMERICAN RED CROSS
NATIONAL HEADQUARTERS
WASHINGTON 13, D.C.

TREASURY DEPARTMENT
WASHINGTON 25

OFFICE OF WAR INFORMATION
WASHINGTON

NATIONAL WAR FINANCE COMMITTEE
240 WELLINGTON STREET • OTTAWA

WAR DEPARTMENT
WASHINGTON

MINISTER OF FINANCE
CANADA

WAR PRODUCTION BOARD
1100 H Street, N. W.
Washington, D. C.

"Hear ye the trumpet! Come, let us thank God
That we have power to hear the call of life,
And power to answer as the duty calls!"

AMERICA'S gallant fighters on land, at sea and in the air are responding "beyond the call of duty." We at home face more prosaic calls to wartime service. Prompt, wholehearted response to every call speeds the day of victory.

The War Activities Committee—Motion Picture Industry and the Hollywood Victory Committee are the service agencies of a patriotic, militant art-industry whose two hundred thousand volunteers are enlisted for the duration. The War Activities Committee with its seven national divisions and its thirty-one exchange area organizations, serves as the vehicle for motion picture exhibitors, distributors, producers, guilds, newsreels and trade press. The Hollywood Victory Committee with its hundreds of artists, constitutes a talent pool constantly supplying entertainment and inspiration to service men and civilian groups and showmanship and salesmanship to war financing and war philanthropy.

We have in our industry men who could have made a stirring drama of this second annual report of the War Activities Committee. But we chose instead this simple listing of various calls upon our industry for wartime service and a brief description through facts, figures and pictures of the way in which these calls were answered.

In '41 and '42 we went through our "boot training." In 1943 as seasoned veterans of the home front, we were able to render better service, and to "Back the Attack" with more skill and experience. The war agencies and the industry's organizations were in closer liaison. The many diverse elements within our business patriotically closed ranks and fell into step with one another and with the total war effort.

Now that the United Nations are on the offensive, harder and faster punches must be delivered until the final knockout is achieved. Let this recital of services rendered to date, stimulate and inspire us to redoubled effort in the days and months ahead.

the NEED . . .

I. WARTIME ENTERTAINMENT

"In total war, we are all soldiers, whether in uniform, overalls or shirt sleeves." Without time for relief of bodily fatigue, nervous tension and mental strain neither fighting men, factory workers, nor office executives can long endure the stress of total war.

Guns may be substituted for butter but there is no substitute for one essential commodity—entertainment. This is the stuff good films are made of. Music and laughter, youth and beauty, slapstick comedy and detective yarn, sparkling romance and inspiring drama—here's the antidote to roaring bombers, cruising tanks, crashing guns and speeding assembly lines. Hence the need for motion picture entertainment was never greater. Its therapeutic value is being demonstrated scientifically in the treatment of difficult neurological cases in Red Cross hospitals to which our industry has extended its film service.

Multiple needs of wartime screen audiences listed here, have been met as summarized in brief paragraphs and revealing pictures on subsequent pages.

NEED 1. Film entertainment for the United Nations.
Supplied—See page 3.

NEED 2. New pictures for our fighters overseas.
Supplied—See pages 4, 5, 6.

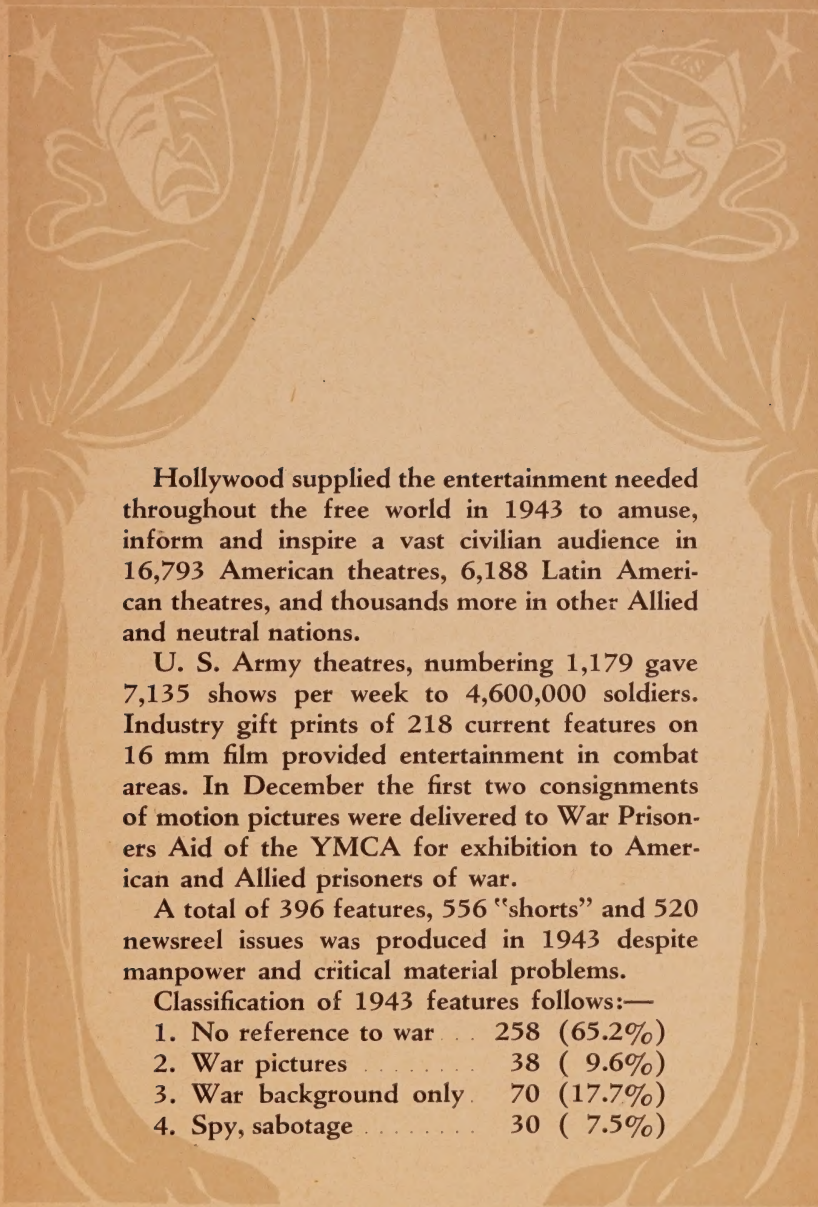
NEED 3. Current films for 1,179 Army theatres in U. S. A.
Supplied—See page 3.

NEED 4. Movies for prisoners of war.
Supplied—See page 3.

NEED 5. Good neighbor films for the Americas.
Supplied—See pages 10, 11.

NEED 6. Personal appearances and live entertainment by screen stars in U. S. camps and overseas combat areas.
Supplied—See pages 7, 8, 9.

. . . the RESPONSE



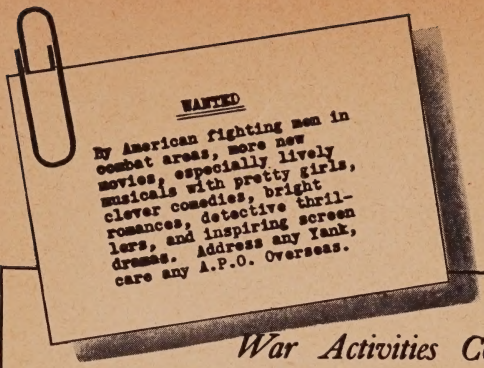
Hollywood supplied the entertainment needed throughout the free world in 1943 to amuse, inform and inspire a vast civilian audience in 16,793 American theatres, 6,188 Latin American theatres, and thousands more in other Allied and neutral nations.

U. S. Army theatres, numbering 1,179 gave 7,135 shows per week to 4,600,000 soldiers. Industry gift prints of 218 current features on 16 mm film provided entertainment in combat areas. In December the first two consignments of motion pictures were delivered to War Prisoners Aid of the YMCA for exhibition to American and Allied prisoners of war.

A total of 396 features, 556 "shorts" and 520 newsreel issues was produced in 1943 despite manpower and critical material problems.

Classification of 1943 features follows:—

1. No reference to war	258	(65.2%)
2. War pictures	38	(9.6%)
3. War background only	70	(17.7%)
4. Spy, sabotage	30	(7.5%)


WANTED
By American fighting men in combat areas, more new movies, especially lively musicals with pretty girls, clever comedies, bright romances, detective thrillers, and inspiring screen dramas. Address any Yank, care any A.P.O. Overseas.

War Activities Committee

MOTION PICTURE INDUSTRY

1501 BROADWAY, NEW YORK

TELEPHONE: WISCONSIN 7-8380

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ARTHUR L. MAYER, Treasurer
FRANCIS S. HARMON, Co-ordinator

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Newsreel Division, *ex officio*

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Office of the
Executive Vice-Chairman
Francis S. Harmon

Arthur L. Mayer
S. H. Fabian
Herman Gluckman

December 31, 1943

Dear Yank:

Here are the facts about "new movies" for you fellows in combat areas. We have been hearing plenty from some of our own boys -- theatre ushers from Boston and the Bronx, film bookers from Dallas and Des Moines, and studio workers from Hollywood.

We knew nearly all of you men in service used to bring your girls to our theatres before Uncle Sam handed you those guns, so eight weeks after Pearl Harbor we told the Army to choose from all our pictures the ones you would go to see if you were home, and to tell us how many prints of each movie were needed, and we would deliver them at any U. S. port "free - gratis - for nothing." This we have done and are doing.

To date, we have handed over to the Army for shipment overseas and exhibition to soldiers, sailors, marines and any other "persons in uniform in combat areas," 9507 motion picture programs on 16mm. film, of which 8255 were brand new pictures (many being shown overseas before their exhibition in your home town), while 1252 were prints of outstanding films of former years which the U. S. Army specifically requested. With over four million of you overseas, the number of gift prints has run up from four of each picture early in 1942 to 56 of each feature and short subject at the end of 1943.

Please understand that we cannot follow these films farther than the water's edge. The War Department ships them to overseas exchanges scattered around the world. Once they reach your area exchange, it is your own generals and colonels and captains and sergeants who handle their circuiting and exhibition. Some areas seem to be putting on regular shows. In others, your letters indicate there's still lots of room for improvement. Most recent reports, however, are encouraging. We propose to continue deliveries of all current films requested, for we want you to see the same motion pictures as the folks back home, as a gift from your friends of the

American Motion Picture Industry

Thanks, General!

WAR DEPARTMENT JWB
HEADQUARTERS, ARMY SERVICE FORCES
WASHINGTON, D. C.

IN REPLY REFER TO

28 January 1944

War Activities Committee,
Motion Picture Industry,
1501 Broadway,
New York, New York.

Gentlemen:

Here are some pertinent facts for your 1943 annual report regarding distribution and exhibition of the 16mm films which your industry has given to the Army for free showings to soldiers, sailors and marines in combat areas overseas.

The Army maintains nineteen film exchanges around the world. These are strategically located to take care of the requirements of the various theaters of war, including combat areas in the Pacific and the Mediterranean. Each week the Army ships three different motion picture programs, each program consisting of a current feature picture and a short. Selections of these pictures are made by the Army. Approximately 75% of all shipments are by air.

The circuiting of these pictures is the function of each overseas command. This is the same principle which applies to planes, tanks, ammunition, and even troops. However, there has been complete cooperation between the overseas film exchanges and our organization, despite the extraordinary circumstances surrounding modern warfare. The net result is that the troops are getting lots of shows and the kind of movies which most of them thoroughly enjoy, despite the variance of their tastes. There will, of course, always be complaints, but it is interesting to note that most of these complaints stem from the older pictures which the boys see at neighboring commercial theaters in the non-combat areas.

Currently there are about 1400 movie shows a night overseas put on by the Army. In the non-combat areas the service is routine. During the past few weeks I have seen dozens of shows in remote places. I can personally testify that the soldiers have the highest regard for this entertainment, and it is contributing largely to their excellent morale. It is a pleasure to report this to you and to thank the Industry, through your War Activities Committee, for your great cooperation and generosity.

Sincerely yours,

Joseph W. Byron

JOSEPH W. BYRON,
Brigadier General,
Director, Special Services Division.

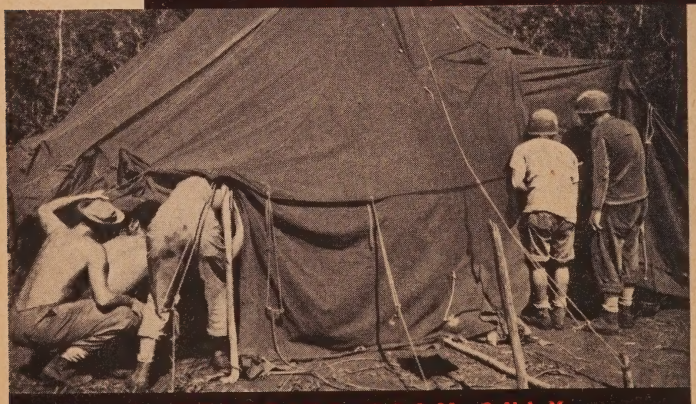
WORLD'S MOST APPRECIATIVE AUDIENCE!

—and the most uncomfortable!! They walk thru jungles, thru snow and ice; thru hot sands, for miles and miles! They sit on wet ground infested with insects; they stretch and scratch between reels—but they love it!!

1. MOVIE THEATRE—SOUTH PACIFIC STYLE.

Every battlefront movie "theatre" has its "Hold-out" every show! Those 16 mm films—9507 complete shows—are now clicking thru 2919 projection machines. Strange sights and sounds in strange lands. Music amid battle; laughter in the echo of groans!

2. NO PLUSH CHAIRS HERE!



The tents can't hold 'em — Radio City Music Hall couldn't hold them. The motion picture industry's gift of new pictures—with release dates rivalling Broadway's—is probably the most outstanding war contribution WAC could make.

3. STANDING ROOM ONLY.

". . . en route from New Caledonia to Guadalcanal, I visited the Marble Orchard, where my brother who was killed in action last July, is buried. On Guadalcanal, in the shadow of rusting hulls of Japanese liners piled up on the beach, and deep in a cocoanut grove, was a small area roped off and named RADIO CITY in bright, red letters hand-painted on a piece of rough lumber. At the far end was a white sheet stretched taut between two cocoanut trees and in the middle was a canvas, booth-like structure housing a single, small sixteen millimeter projector.

The amphitheatre was crowded with Marine officers, enlisted men and Seabees. There were no seats, just a few scattered logs, so most of the men sat on the ground. The sound, improvised by one or two ingenious men, was barely audible over the cacophony of jungle noises; nevertheless, every man's attention was riveted to the screen.

The show started with a cartoon, then came a "March of Time," then a feature called REVEILLE WITH BEVERLY. At times, there was no sound at all, and after each reel the show would stop for change-overs. About halfway through it started to rain—and when it rains out here in the Tropics, it rains. Not one of the men in the audience left. Soaking wet, sitting in mud, the men beat out the rhythm with the name bands, applauded the dance routines, and stayed to the very end. It was the first movie they had seen in many months; the first contact with 'Stateside'—and they were not to be denied by rain, heat, bugs and high water!

This is theatre exhibition as none of us ever visualized it. Yet movies at night, under conditions similar to the above, are the most-looked-forward-to moment in the long, hot daily routine. I knew motion pictures had made their place in society, but I never realized what they do mean and could mean to all types of people all over the world until I sat through that show the other night. I never realized the responsibility and trust that falls on the shoulders of those in the industry. It is more than a commercial venture, believe me—it is a sacred obligation to society . . ."

"Whee! Look who's here!"

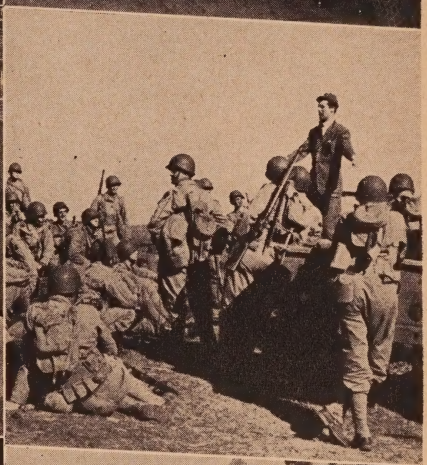
In the shadow of the pyramids, GI's laugh at the antics of a famed screen comedian. In an Alaskan Quonset hut, GI boots stamp their approval of the music of a harmonica virtuoso. In the streets of Casablanca, a homesick infantryman looks a second time at four American girls whose lovely faces seem familiar and yells, "Whee! Look who's here!"

To supplement the on-screen entertainment supplied by the industry, the Hollywood Victory Committee and USO-Camp Shows furnish a steady supply of "live" shows for troops in the U. S. and overseas.

USO-Camp Shows celebrated its second anniversary during 1943 by chalking up its 50,000th performance in the U. S., with a total attendance of 30,000,000 servicemen. Active in this successful war to help maintain morale were filmdom's top personalities, vaudevillians, dramatic actors, dance bands, concert stars. Special "Tabloid Troupes," with five performers in each unit, average 700 playdates a week at isolated posts and small installations.

On the Overseas Tours, 43 players traveled a total of nearly 1,000,000 miles to entertain American fighting men. By plane, transport, bus, train, jeep and even on foot, the entertainers have trekked to camps, off-shore bases, hospitals. It is the greatest entertainment circuit ever conceived; a global arrangement to fit a global war.

U.S.O.
CAMP
SHOWS



Some good neighbors enjoying Hollywood entertainment.

Motion pictures are proving a potent aid in good neighbor relations. The industry, through the Motion Picture Society for the Americas and the Foreign Managers Division of WAC and the U. S. Government through the Office of the Coordinator of Inter-American Affairs are conducting a cooperative program designed to increase Americans' knowledge of each other's culture, current history and problems, portray life thoughout the hemisphere authentically, expand newsreel coverage, and develop wider use of both theatrical and non-theatrical films for entertainment and education.

A specialist employed by the industry in Hollywood, studies all scripts, suggests changes and reviews all theatrical films, so that such material as the gripping Mexican sequence in Saroyan's THE HUMAN COMEDY and the authentic Peruvian backgrounds and characterizations in THE BRIDGE OF SAN LUIS REY (soon to be released) will be of maximum benefit to inter-American relations. Producers of all the 300 or more feature pictures sent southward during 1943 for exhibition in Latin America's 6,188 theatres had the benefit of the same expert counsel before and during production. This voluntary and highly intelligent handling of film content has virtually eliminated adverse criticism and aided affirmatively in cementing friendly relations and mutual understanding.

In the non-theatrical field, 128 sound 16 mm projectors provided by the Coordinator's Office, plus 76 mobile 16 mm film units and 150 sound 16 mm projectors owned and operated by branches of

U. S. corporations, are now showing 190 different short subjects and current weekly newsreel issues in Spanish and Portuguese. The short subjects come from Hollywood, the U. S. Public Health Service and other U. S. Government agencies, the American College of Physicians and Surgeons, the American Dental Association and various U. S. corporations and industries. An agricultural film program is already crowding the health film program for first place, since 80% of the people of Central and South America are on or from farms.

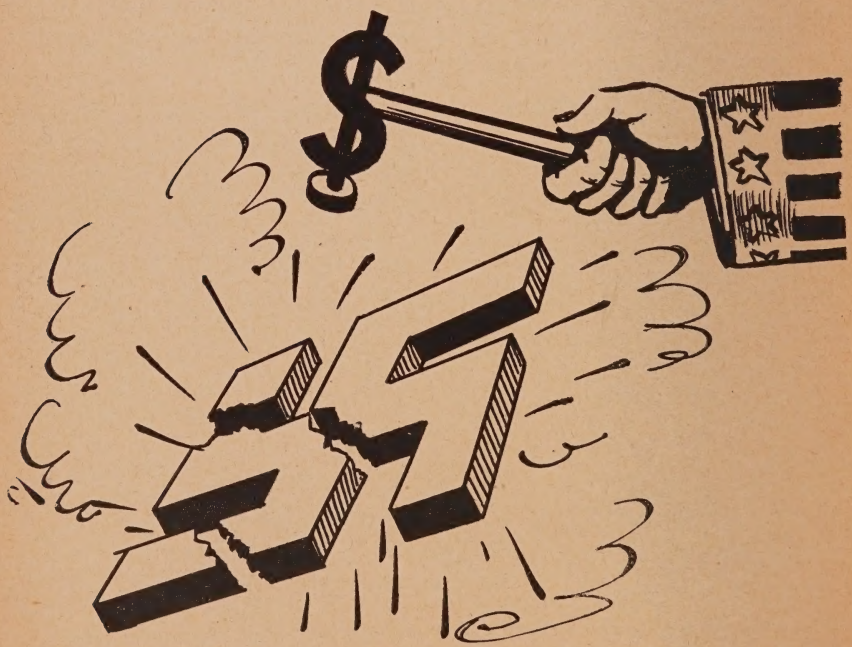
Outstanding short subject releases through the Coordinator's Office, not mentioned in Movies At War (1942) include WINGED SCOURGE (Disney-Malaria), GRAIN THAT BUILT THE HEMISPHERE (Disney-Corn), WATER, FRIEND OR ENEMY (Disney), COOPERATIVE WOOL FROM FLEECE TO FABRIC (Dept. of Agriculture), FARMSTEAD SANITATION (All Nations Productions), CHILD NUTRITION ON THE FARM (Dynamic Pictures), CARE AND USE OF MILK (Dynamic Pictures), ELEMENTAL IRRIGATION (Louis Lewyn), INTRODUCTION TO HAITI (Mary Darling), MEXICAN MOODS (Ermini) and THIS IS ECUADOR (Hansen Moeller).

Also 47 shorts portraying phases of Ibero-American life and culture have been released non-theatrically in the United States under the Coordinator's sponsorship. Thus the motion picture both travels and widens the two-way street to better understanding between the peoples of the western continents.

Getting ready to see their first movie. Theatre is in background.

II. WAR FINANCING

To fight a total war, a nation needs a total dedication of its financial resources. To keep the war democratic, billions of bonds must be bought voluntarily by the so-called "little fellow." To encourage these voluntary purchases, (concrete pledges of faith in the democratic concept) to help finance the war and to combat inflation, the War Finance Division of the U. S. Treasury called upon the leadership, salesmanship and showmanship of the American motion picture industry.



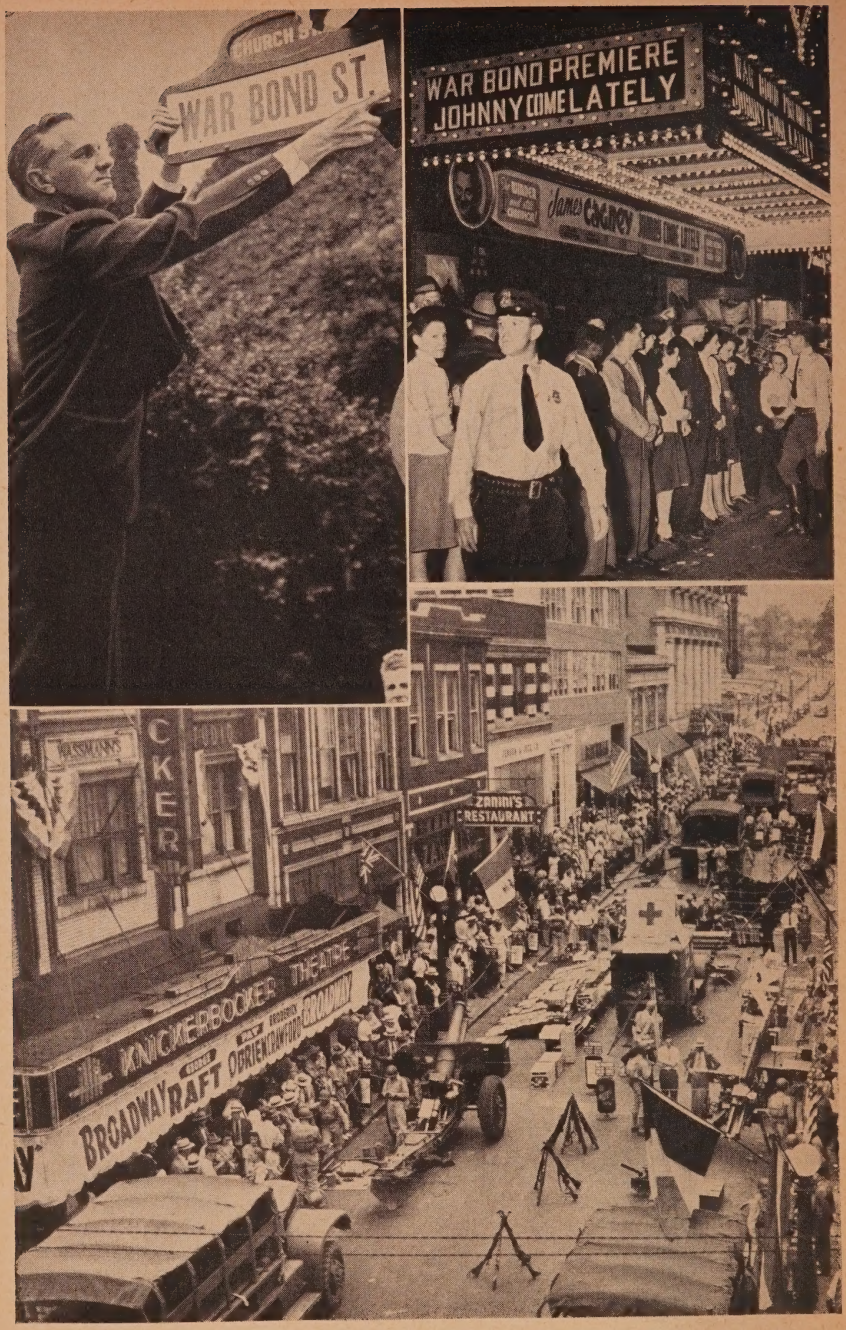
. . . the RESPONSE

Leadership was provided through the existing War Activities Committee to parallel the state organizations of the Treasury's War Finance Committee. *Salesmanship* was supplied through the Hollywood Victory Committee—popular film stars whose faces, figures and voices had made them national favorites. Their appeals on the screen and in person encouraged millions of fans to buy billions of bonds.

Showmanship, a peculiarly American attribute, was provided by 16,307 motion picture exhibitors, whose spotlighted stages, bond premieres, free movie days and war hero rallies caused the national director of the War Finance Committee to label the theatre "the cash register of the war."

All theatres today sell war bonds and stamps. Six thousand are officially accredited issuing agents for the Treasury Department and "feed" bonds to several thousand additional theatres. Bond-selling movie houses number ten per cent of all Treasury outlets but account for 20% of the sales. The issuing-agent houses, selling bonds on a cash-and-carry basis anytime during the day and night—Saturdays, Sundays and holidays—thus render a unique service. Their merchandising efforts, between bond campaigns, pile up an impressive average of a million dollars a day in war bond and stamp sales. But it is during the big bond offensives, when the film industry marches in step with press, radio, retailers and all other elements of the War Finance Committee, that the sales total mounts into the colossal sums needed.

The following pages illustrate the activities of the industry in fulfilling these NEEDS.


CHURCH ST.
WAR BOND ST.
WAR BOND PREMIERE
JOHNNY COME LATELY
James Cagney
ZANNI'S RESTAURANT
KNICKERBOCKER THEATRE
BROADWAY
RAFT
O'BRIEN
BROADWAY

GET YOUR FREE TICKET HERE!
WAR BOND PREMIERE
THANK YOUR LUCKY STARS
NEWMAN WED. Sept.
BUY A BOND GET A TICKET!
BONDS ON SALE HERE NOW!
WAR BOND PREMIERE
THANK YOUR LUCKY STARS
WED. SEPT. 15th 8:30 P.M.
BUY A WAR BOND HERE!
To Tokyo

SHOWMANSHIP . . . In 1,473 theatres thousands of movie-goers bought bonds as tickets of admission to "Bond Premieres," with sales credited to exhibitors totaling $319,618,721. Rallies within the theatre, outside the theatre, bond auctions, "Free Movie Day" war hero salutes, etc., resulted in sales of an additional $253,019,681 credited to theatremen during 3rd War Loan.

HOLLYWOOD
BOND
CAVALCADE
UNION PACIFIC
SPECIAL

SALESMANSHIP . . . Tremendous popular appeal of stars in person and on the screen proved a vital factor in 3rd War Loan. Hollywood Bond Cavalcade, special train crammed with top-flight stars, toured the country, staging mammoth bonds-for-seats shows, visited war plants and were credited with sales totaling $1,079,586,819. War Veterans Airmada—five transports carrying fighting front veterans and Hollywood personalities—made stops at 55 cities, brought the war home to Americans and were credited with sales totaling $257,663,975.

OUTSIDE and inside theatres movie patrons were exhorted to buy a bond, then sign a scroll which would be placed in a B-25 bomber and flown to war. Thus, thousands of movie-goers bombed Berlin by proxy.

THEATRES in July urged film fans to participate in Treasury's national campaign to sell an extra dollar's worth to 130,000,000 Americans, with total earmarked for construction of aircraft carrier to be called the "Shangri-La." Result: avalanche of dollars!

Bond sales pass on to the next generation that portion of war costs which today's taxpayers are unable or unwilling to shoulder. Hence current taxes constitute the backbone of war financing. A tremendous increase in the number of people called upon to pay income and victory taxes and in the amount levied, has resulted from the government's effort to recoup war costs from current revenues while national income is soaring to new heights.

Donald Duck made good in such a big way as one of Mr. Morgenthau's minions in 1942, that the Secretary of the Treasury drafted him again as a tax expert in 1943. The Technicolor short, SPIRIT OF '43, produced by Walt Disney for the U. S. Treasury, was so widely distributed and exhibited through WAC, that at least part of the gloom inherent in the ides of March was dissipated by Donald's good humored decision to use his taxes to help smash the Axis. Thus this people's medium once again was used to impress upon people throughout the nation the importance of cheerful, prompt payment of taxes to help win a people's war.

And speaking of tax payments, it is worth noting that whereas 6,000 theatres are officially designated bond issuing agents for the Treasury Department, every theatre in the country is serving day and night as tax collector for Uncle Sam. Admission taxes collected and remitted by motion picture theatres during 1943 approximated $150,000,000—a fourteen percent increase over 1942. With the doubling of the admission tax by recent act of Congress, the motion picture theatres face still heavier responsibilities. To the admission taxes must be added the multiplied millions in corporate and personal income taxes paid throughout the entire industry, which swell the percentage of motion picture dollars which have gone to war.

the NEED . . .

III. WAR PHILANTHROPY

UNITED NATIONS

"The President's War Relief Control Board is much interested in United Nations Week and approves of the project."

(Joseph E. Davies, Chairman) SEE PAGE 21

RED CROSS

"The Motion Picture Industry through its War Activities Committee has offered to take up collections for the Red Cross War Fund in the theatres of America . . . this undertaking . . . is of vital importance *to the success of our 1943 War Fund campaign."*

(Norman H. Davis, Chairman) SEE PAGE 24

MARCH OF DIMES

"The theatres did a grand job last year (with the March of Dimes campaign) and I am sure will do even better this year when the need is greater."

(Franklin D. Roosevelt) SEE PAGE 27

NATIONAL WAR FUND

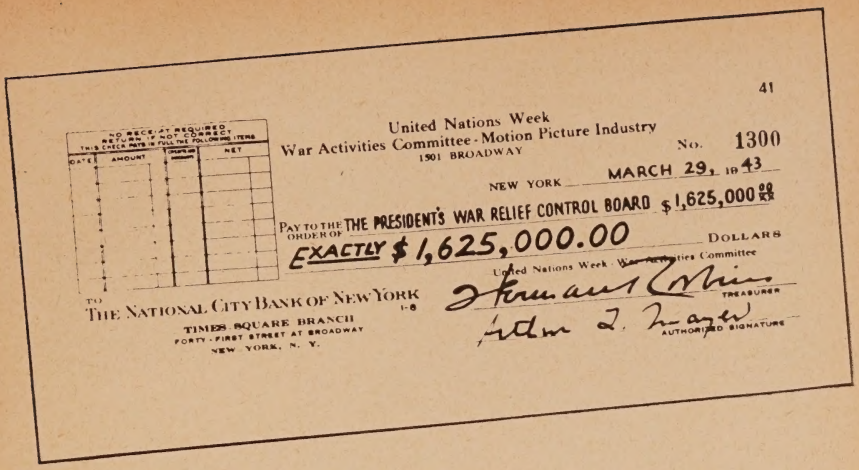
"This letter is to request the help of the War Activities Committee in presenting the story of the National War Fund to the American people."

(Winthrop W. Aldrich, President) SEE PAGE 28

BEDS FOR BUDDIES

"Los Angeles is like most other big cities. All of us in uniform take into consideration that the town's a focal point and consequently there are more soldiers than rooms and beds. It's just that cities don't have time to stop and consider our problem."

(Corporal H. J. Morse,
27th Bomber Squadron) SEE PAGE 29


41

United Nations Week
War Activities Committee - Motion Picture Industry
1501 BROADWAY

No. 1300

NEW YORK MARCH 29, 1943

PAY TO THE ORDER OF THE PRESIDENT'S WAR RELIEF CONTROL BOARD $1,625,000 00

EXACTLY $1,625,000.00 DOLLARS

United Nations Week War Activities Committee

TREASURER

AUTHORIZED SIGNATURE

TO THE NATIONAL CITY BANK OF NEW YORK
TIMES SQUARE BRANCH
FORTY-FIRST STREET AT BROADWAY
NEW YORK, N. Y.

. . . UNITED NATIONS WEEK . . .

(Jan. 14-20, 1944)

1. Slogan: "One for All—All for One Great Cause."
2. $1,625,000 contributed by patrons in 11,000 motion picture theatres.
3. WAC-OWI Film Release No. 54, titled YOU, JOHN JONES, with James Cagney, Ann Sothern and Margaret O'Brien portraying those suffering who battled fascism.
4. National radio program, opening United Nations Week, arranged by Hollywood Victory Committee with top-flight personalities participating in "Salute to the United Nations."
5. Local broadcasts in more than 200 cities, featuring representatives of foreign relief agencies and a special radio recording furnished by the War Activities Committee.
6. Flag poster in color—"The United Nations Fight for Freedom" —used by thousands of theatres along with special decorations, campaign accessories, and lobby displays.
7. Parades, dance festivals, on-stage rallies, special tributes to United Nations Heroes, arranged by theatre showmen across the nation.
8. United Nations Stamp, issued by U. S. Post Office Department for sale on opening day of United Nations Week.
9. Proclamations by governors and mayors, secured by motion picture campaign committee, calling for solidarity, understanding and mutual aid.

↑Outside the Theatre

THE SECRETARY OF STATE
WASHINGTON

January 15, 1943.

United Nations Week now being celebrated throughout the country has the dual aim of more thoroughly acquainting Americans with the peoples associated with us and raising funds for the relief of their war stricken whose need is very great.

This project, sponsored by the Motion Picture Industry Board, with the approval of the President's War Relief Control offers a splendid opportunity to the American people for strengthening the spirit of unity so essential to winning the war and winning the peace.

United Nations Week gives us all another special occasion to learn more about the United Nations, sense their need, and rally to the common cause.

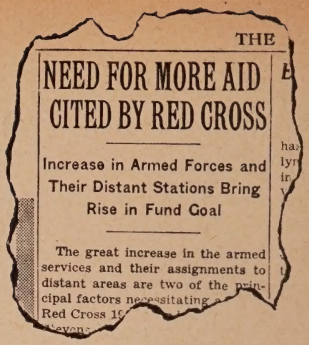
Cordell Hull

Theatre Participation

↓Inside the Theatre

10. Advertising—15 full pages—contributed by Trade Press Division as trumpet call for complete industry participation.
11. Advertising—purchased by local exhibitors in daily newspapers plugging United Nations Week and stressing importance of unity in winning the war and saving the peace.
12. News stories, feature articles, editorials, totaling millions of words provided through splendid cooperation of nation's newspapers, all focussing attention upon United Nations Week and its significance.

TIMES SQUARE, NEW YORK: Traffic at the crossroads of the world ceased while Czech refugee children did folk dances. A policeman, watching the youngsters' feet trace the simple steps of the old-world dance, spoke to a bystander. "You know," the officer said, "I never thought of this before, but that little blonde girl out there is just like my kid. In fact, she might have been my kid. I just never thought of it before!" When a collection was taken he emptied his pockets of silver.


THE

NEED FOR MORE AID CITED BY RED CROSS

Increase in Armed Forces and Their Distant Stations Bring Rise in Fund Goal

The great increase in the armed services and their assignments to distant areas are two of the principal factors necessitating ... Red Cross ...

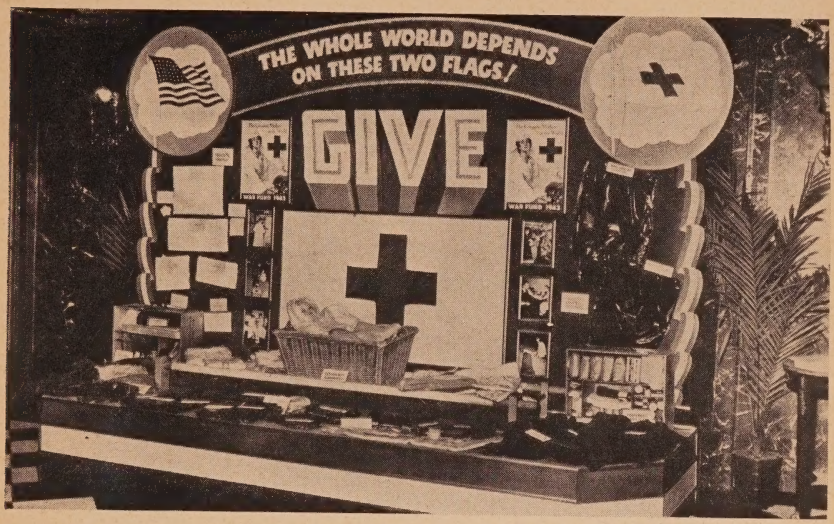
RED CROSS WEEK presented another opportunity to do an important war job in 1943. Serving by special request as final "mopper-upper", after many local Red Cross chapters had reached or exceeded their quotas, the motion picture industry faced unusually difficult problems. But with every eye upon the national Red Cross goal which was five times the amount ever needed in peace, the exhibitors of the country sought initial gifts from millions not previously solicited and appealed for contributions "again and again and again", with the result that Red Cross Week in the nation's theatres yielded a total which exceeded any previous audience collection.

12,031 Theatres Collected $3,067,236.25

'DOWN UNDER'—UP NORTH, *EVERYWHERE!*

PUT YOUR WHOLE ♥ INTO THIS ✚

How well WAC's Theatre Division responded to this appeal which appeared as a gratis advertisement in every motion picture trade publication, is evidenced *by these illustrative posters and lobby displays* which alert showmen used to great advantage.



TYPICAL LOBBY 'EYE CATCHER'

THE CLIMAX—MADISON SQUARE GARDEN

An outstanding event of the motion picture industry's Red Cross Week was *the huge benefit show at Madison Square Garden,* which yielded $240,642.00—the largest "gate" in theatrical history for a single performance. More than 1,000 stars of stage, screen and radio appeared on the evening's program.

AND THE INDUSTRY TOTAL WAS—$4,122,422.25!

Emphasis upon thorough and consistent audience collections achieved this result. The campaign press book pointed out that the Red Cross would lose $500,000 if theatres failed to "pass the hat" at just one performance per day. Showmen were urged to fill their screens with the Red Cross symbol and to use a musical recording of Irving Berlin's ANGELS OF MERCY while ushers, or uniformed Red Cross girls, took the audience collection at every performance.

More Red Cross cash came in gifts from industry personnel and corporations. Hollywood, through its Permanent Charities Committee, provided $482,634 while another $331,910 represented a substantial but very incomplete listing of industry gifts in New York and elsewhere. Thus an all-time high, totaling $4,122,422.25 was contributed to a single charity by or through the American motion picture industry in one campaign.

Another and perhaps greater contribution came from the informational and emotional impact of special motion pictures. A short subject, SINCE PEARL HARBOR, produced by March of Time for the Red Cross and WAC, and distributed and exhibited through OWI-WAC channels, appeared in 14,790 theatres, portraying the service of the American Red Cross to the armed forces here and overseas, to their families at home, to prisoners of war and to the wounded. Through the theatre collection trailer and lobby posters, all persons with a loved one in uniform were assured that

"When he needs you most, she's by his side."

SCENE FROM "SINCE PEARL HARBOR"

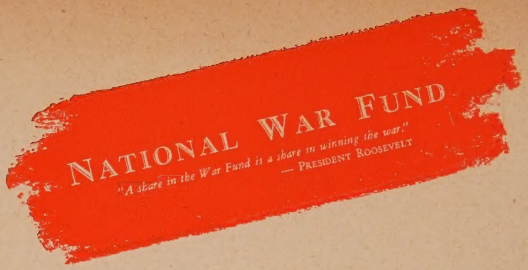
MARCH OF DIMES

Motion pictures and motion picture theatres occupy an important position in the community life of the American people. This places upon the film industry a serious responsibility. You men and women of the industry are meeting the responsibility by the splendid work you are doing in behalf of the fight against infantile paralysis. When the final victory over this dread disease is won, you will have the inspiring satisfaction of having shared in giving this boon to humanity.

Franklin D. Roosevelt

1942—Theatre collection	$1,420,568.72
1943—Theatre collection	2,116,539.18
*1944—Theatre collection over	3,500,000.00

* Estimate based upon receipts tabulated at press time.



Organization of the National War Fund by the President's War Relief Control Board early in 1943, marked a great forward step in bringing order into the previous chaos of overlapping and conflicting philanthropic campaigns. Thus 13 foreign relief appeals, War Prisoners Aid, United Seamen's Service and U.S.O. consolidated their contribution needs into a unified fall appeal, paralleling the spring Red Cross campaign.

Officers of the National War Fund lost no time in turning to the motion picture industry for three types of needed cooperation. (1) A one-reel motion picture, THE LAST WILL AND TESTAMENT OF TOM JONES, was specially produced and released through the OWI-WAC machinery to the 16,307 theatres pledged to play such approved subjects. (2) A special campaign trailer was produced and made available through local war and community chests to theatres for exhibition during local campaigns. (3) Members of the industry made personal appearances at numerous community rallies, delivered fervent appeals for generous support, and served as officers and members of national, state and local war fund committees.

So useful was this service that already a film for use in connection with the 1944 National War Fund appeal is in work. And the first money turned over to National War Fund upon its incorporation was the $1,625,000 collected from theatre patrons during United Nations Week.

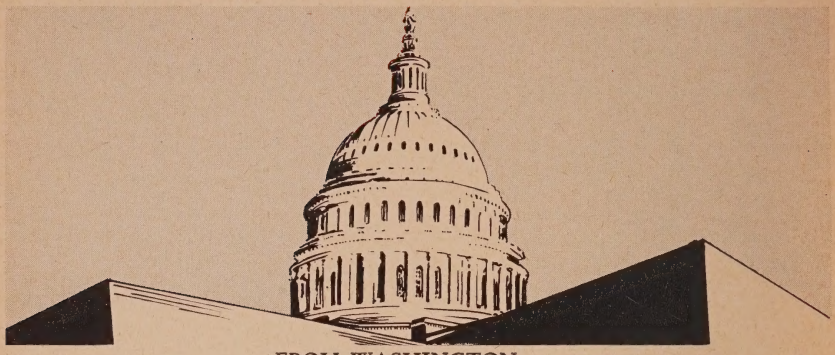
Hollywood established a new high both in the percentage of industry participation and the amount contributed when the motion picture section of the Los Angeles War and Community Chest reported $1,154,126 from 22,382 members of the industry. Thus 15.2% of the total amount secured in the entire Los Angeles campaign came through gifts from 97.3% of the film industry's gainfully employed personnel.

"WHERE SLEEP THE BRAVE . . ."

When service men on leave were unable to secure sleeping accommodations in crowded west coast cities, exhibitors in California not only filled aisles and lobbies night after night with weary soldiers and sailors but launched a campaign which yielded $190,908 in audience collections. The state matched this amount, dollar for dollar to help construct emergency lodgings. This is illustrative of many local and regional war activities undertaken to meet a wide variety of special needs.

the NEED . . .

IV. WAR INFORMATION



FROM WASHINGTON . . .

From The Congressional Record
June 30, 1943, Pages 6883, 6885, 6891.

Senator O'Mahoney: We are living in a new age in which the radio and the motion picture have become the most effective means of disseminating news and factual information. It is quite impossible for the people throughout the country to understand what is being done in this . . . World War without a visual demonstration . . .

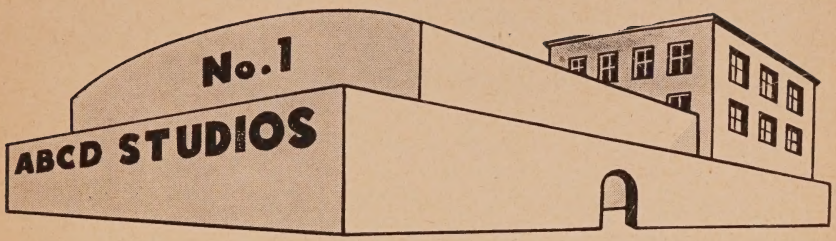
Senator McKellar: Let me digress long enough to say that it (the motion picture) is the best means of aiding the war effort of which I know . . . .

Senator Lodge: . . . we concluded it is much better to have the motion pictures made in Hollywood by moving picture professionals, under a Government precept, if you will, rather than have the Government itself try to make moving pictures . . .

Senator McFarland: I should like to ask the Senator if the Appropriations Committee questioned the value of motion pictures as a medium for the communication of ideas information?

Senator O'Mahoney: No. The action of the committee (in reducing the appropriation for the film bureau of domestic OWI from $1,222,904 to $50,000) was based upon the contention . . . that the Government should not make any pictures at all; that such pictures should be made by the established motion picture companies at Hollywood and elsewhere, and that the war agencies should be dependent upon what those concerns may do, independently and voluntarily . . .

. . . the RESPONSE



. . . TO HOLLYWOOD!

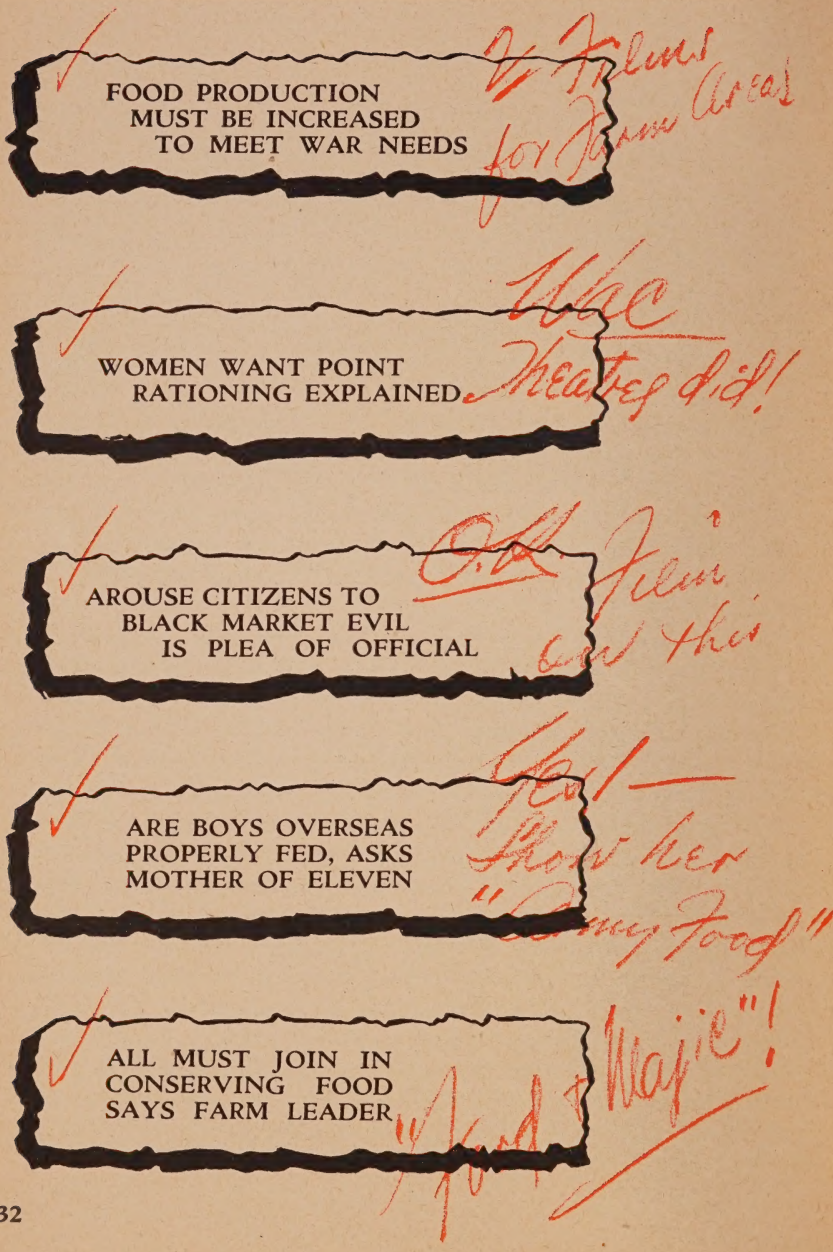
These emphatic statements of the need for expertly made war information films were promptly answered by an offer from War Activities Committee-Motion Picture Industry, on behalf of the producers to make without expense to the Government or the theatres, 26 full length short subjects and 26 Film Bulletins on themes selected by OWI as important to the war effort. The proposal was immediately accepted.

This cooperative OWI-WAC war information film program enlists the Hollywood Division of WAC in their production; the Distributors Division, all area exchanges and personnel plus the facilities of National Film Carriers in their free transport, distribution, booking, and servicing; and the 16,307 pledged exhibitors of the Theatres Division in their regular exhibition at each performance.

Thus in 18-24 weeks, each film previously approved by OWI and the industry's Program Committee, appears upon the screens of 12,000-15,000 theatres. Few commercially distributed short subjects ever play in so many houses and none completes its run in so short a time. The Film Bulletins, 200 feet in length, affixed to each of the five newsreels for convenience and rapid transit, blanket the country in six weeks. Never before has such a comprehensive informational film program enlisted so many industry volunteers.

Various types of current war informational films are described on the following pages. The Appendix (pages 54, 55) carries a complete list of the 90 film releases through the War Activities Committee during 1941, 1942, and 1943.

the NEED . . .


FOOD PRODUCTION
MUST BE INCREASED
TO MEET WAR NEEDS
WOMEN WANT POINT
RATIONING EXPLAINED
AROUSE CITIZENS TO
BLACK MARKET EVIL
IS PLEA OF OFFICIAL
ARE BOYS OVERSEAS
PROPERLY FED, ASKS
MOTHER OF ELEVEN
ALL MUST JOIN IN
CONSERVING FOOD
SAYS FARM LEADER

. . . the RESPONSE

The U. S. Department of Agriculture, the O. P. A. and the O. W. I. all enlisted the screen's aid in dramatizing the importance of food as an indispensable weapon of victory. Food for fighters—Food for factory workers—Food for farmers—Food for lease-lend—Food for the victims of nazi aggression—Food! More Food! How food fights in freedom's cause was one of the thrilling stories portrayed upon America's theatre screens during 1943.

1. *Food Production:* OWI-WAC Film No. 52, FARM BATTLE LINES, released 1-29-43 to boost production in agricultural areas.

OWI-WAC Film No. 62, FARMER AT WAR, shown in 14,332 theatres since release 3-11-43.

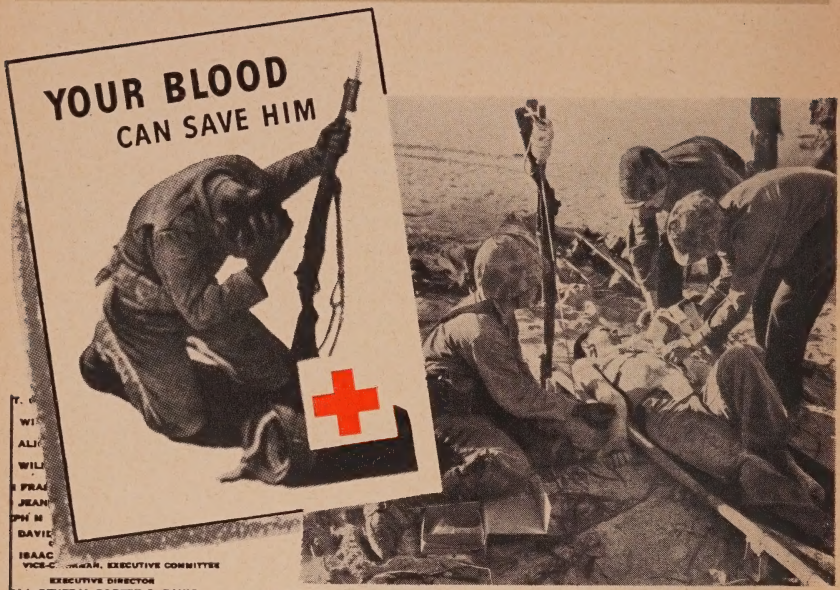
2. *An Army Travels On Its Stomach:* OWI-WAC Film No. 64, FOOD FOR FIGHTERS, shown in 14,345 theatres since release 4-1-43. An interesting portrayal of science in the service of the Army quartermaster in developing, assembling, and packaging a balanced ration for fighting Americans.

3. *Food Rationing:* OWI-WAC Film No. 74, BLACK MARKETING, released 8-19-43, helped mobilize public opinion against this sinister threat to successful prosecution of the war.

OWI-WAC Film Bulletin No. 4, LET'S SHARE AND PLAY SQUARE, released 10-28-43 stressed the sufficiency of our food supply under a regime of sharing rather than hoarding.

4. *Food Conservation:* OWI-WAC Film No. 82, FOOD AND MAGIC, released 11-18-43, used the prestidigitator's art to demonstrate what an unbelievably large percentage of this nation's total food supply disappears through waste, and carelessness.

the NEED . . .



BLOOD DONOR SERVICE
2 EAST 37TH STREET
MURRAY HILL 5-6400

February 7th, 1943

War Activities Committee
Motion Picture Industry
1501 Broadway
New York City

Gentlemen:

The American Red Cross collects blood to save the lives of our fighting men. We appeal to your Committee to aid us in this humanitarian work.

We realize the motion picture theatres are doing a great job in the war effort and we now ask your cooperation in securing blood plasma from theatre patrons. We know of no way in which the general public can be more easily reached than through the motion picture theatres. Your help in this direction will be very much appreciated by the American Red Cross and the boys in service.

Gratefully yours,

Francine Baehr

FRANCINE BAEHR
Blood Donor Service
American Red Cross

. . . the RESPONSE

"From each according to his ability;
To each, according to his needs."

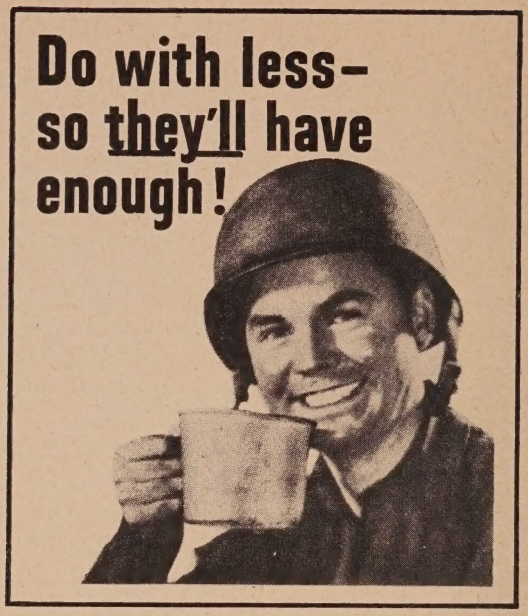
It's not "red" economics we are talking about. It's red blood! Millions of pints from the veins of healthy Americans requested by the Army and Navy to save countless lives on far off battle fields.

In communities where blood donors quickly matched the maximum capacity of the processing laboratories, aid of the motion picture theatre was unnecessary. But wherever additional blood could be turned into plasma, the motion picture theatres went into action.

An experiment in five New York theatres per week, which began in February 1943, demonstrated to the American Red Cross the potency of a screen appeal with uniformed Red Cross personnel at tables in the theatre lobbies to "date" donors into the most conveniently located hospital.

Such a high percentage of the 41,926 New York moviegoers who signed up kept their appointments, due to the impact of the screen message, that an extension of this service to other cities was requested by the Red Cross and speedily arranged. In Hartford, Los Angeles, San Francisco, Portland, Bridgeport and other cities, additional donors from the vast theatre audience were supplied in proportion to each local need and the regional processor's capacity.

the NEED . . .



War is universally recognized as wasteful. But total war, fought with all a nation's resources, requires astronomical amounts of metal, oil, gasoline, chemicals, paper and food products. Greatly increased volume strains the capacity of railroad, telephone and telegraph lines, power, light and heating services. Hence conservation campaigns on the home front require repeated use of war information media.

The motion picture, with simultaneous appeal to eye and ear and with an enormous audience of both young and old, has been called into service repeatedly to impress the American public with the importance of meeting fully and promptly the requirements of total war.

The Office of War Information and other war agencies turned to this industry nine times during 1943 for assistance in producing, distributing and exhibiting short subjects and film bulletins dealing with various phases of home front conservation.

SAVE! CONSERVE! SALVAGE!

Throughout the year in newsreel, film bulletin, special trailer and short subject appeals to save paper, save tin cans, salvage copper and economize on food have brought home to a vast screen audience the imperative necessity of the needs of total war in every direction. Here was a chance for everybody to help. Here was a medium with a universal appeal. The screen went all out for conservation.

Furthermore the industry practiced what it preached! Millions of pounds of copper were salvaged in the motion picture industry's special campaign. Theatre managers and projectionists saved drippings and strippings day and night and tossed carbon butts with their precious copper base into special receptacles for return to the smelters. Studios, always centers of ingenuity, outdid one another in devising ways and means for utilizing substitutes. It was only when WPB notified WAC that the copper smelters were glutted with scrap that our industry turned its attention to other and more pressing needs.

Four films released during 1943 dealt also with the transportation crisis. COMMUNITY TRANSPORTATION (played 15,536 theatres) portrayed ways and means of meeting local travel needs successfully. RIGHT OF WAY (played 12,546 theatres) showed how the railroads were meeting the need for transport of warriors and war materials. OIL IS BLOOD (played 9327 theatres since release Sept. 23, '43) graphically pictured the indispensability of oil in fighting a war of machines. The film bulletin, IS YOUR TRIP NECESSARY, confronted every moviegoer with the duty of avoiding all unnecessary travel in wartime.

Two other films stressed over all conservation. FAMILY FEUD humorously pictured the many ways in which members of one family were wasting fuel, light, gasoline, food and telephone time. NO EXCEPTIONS (released in December) hammered home the point that in total war, all must sacrifice and each must bear some portion of the national burden.

the NEED . . .

Enlist in a Proud Profession!
JOIN THE
U.S. CADET NURSE CORPS
A Lifetime Education
FREE!
IF YOU CAN QUALIFY
GO TO YOUR LOCAL HOSPITAL
OR WRITE U.S. CADET NURSE CORPS, BOX 66, NEW YORK, N.Y.

Are you a girl with a
Star-Spangled heart?
JOIN THE WAC NOW!
THOUSANDS OF ARMY JOBS NEED FILLING!
Women's Army Corps
United States Army

ENLIST IN THE
WAVES
RELEASE A MAN TO FIGHT AT SEA
NAVY RECRUITING STATION OR OFFICE OF NAVAL OFFICER PROCUREMENT

AC
AC
AC
YOU can have
SILVER WINGS
If you are 17 and less than 18 you may be qualified now for membership in the Air Corps Enlisted Reserve and for future training as an Aviation Cadet with the
U.S. ARMY AIR FORCES
APPLY AT ANY AVIATION CADET EXAMINING BOARD OR ANY U.S. ARMY RECRUITING STATION

Do the job
HE left
behind
APPLY
U.S. EMPLOYMENT SERVICE

. . . the RESPONSE

Through motion picture theatre screens, the eyes and ears of America's moviegoing millions were focussed on the needs illustrated on the opposite page. The exhibition of recruiting films was implemented by supplementary campaigns in the form of stage ceremonies, lobby displays, publicity, etc.

CHIEF NEELEY REPORTS TO THE NATION, a Navy Department short subject, was the "peg" around which theatremen built a WAVE-enlistment drive which, the Navy declared, "helped us meet our quotas." In explanation, a Navy spokesman stated: "At the time exhibitors started showing 'Chief Neeley' we were averaging about 650 enlistments a week. In the last two weeks we have been enlisting slightly over 1,000 girls per week."

Following the rapid distribution of Film Bulletin No. 3, titled ANGELS OF MERCY, which asked women to enroll in the Cadet Nurse Corps, an official of the U. S. Public Health Service informed the War Activities Committee: "Recruitment is progressing satisfactorily." The same letter continued with the words, ". . . but we still have not reached our goal." Plans were then made for still another film, to be distributed in '44, an "Oscar"-winning female star in the leading role.

Still another uniform needed to be "filled." The prosaic denim overalls—left vacant by men entering the armed services. GLAMOR GIRLS OF '43, as this report goes to press, has been shown in 12,752 theatres. It is a short subject which highlights the vital role played by women in war plants.

New York exhibitors, in a one-month campaign, helped boost enlistments in the Aviation Cadet Corps by 81 per cent over the previous month. "We all feel," an army representative declared, "that the help given us by the industry played a very important part in this magnificent showing."

Exhibitor members of the War Activities Committee utilized a commercial film on the WAC, titled WOMEN AT WAR, to aid recruitment. The Public Relations Division backed the showing of the film with special campaigns in specific areas.

the NEED . . .

"LIGHT—MORE LIGHT!"

"Know the truth and the truth shall make you free." Thus spoke an ancient seer whose words were fully applicable to the America of 1943.

Throughout the long debate over the proper method of dealing with war information, the screen unequivocally sided with those who insisted that citizens of a democracy needed only to have actual facts in order to reach prompt and patriotic decisions. Hence the newsreels persisted in asking for maximum use of battle film consistent with the dictates of military and naval strategy. And all other branches of the industry's war activities joined in stressing the need for factual short subjects and bulletins which portrayed this brutal war realistically.

The need also became apparent in 1943 for a series of war information subjects which would picture especially for factory workers and their families and indeed for America's entire screen audience the actual service of the ships, planes, tanks and other implements of war rolling off the production lines. Here also was a need which was a "natural" for the theatre screen.

NO BIG PARADE!

Actual battle pictures, filmed or edited by skilled industry craftsmen in the armed services and widely exhibited by the theatres brought home to millions of Americans the basic issues at stake and the hardships and sufferings of United Nations fighters on far off fronts. In addition to weekly newsreel coverage, described and summarized in another section of this report, the following films dealing realistically with the actual fighting, were released through the War Activities Committee:

AT THE FRONT IN NORTH AFRICA
REPORT FROM THE ALEUTIANS
BATTLE OF RUSSIA
PRELUDE TO WAR
MESSAGE FROM MALTA

To this list should be added DESERT VICTORY (distributed under other auspices than WAC) which impressively covered the epic victories of General Montgomery's British Eighth Army from El Alamein to Tripoli. These pictures together with the battle footage from Tarawa released to newsreels near the end of the year, destroyed complacency and galvanized the people's will to face unflinchingly the ugly facts of total war.

Meanwhile a series of incentive films, two reels or less in length, were released periodically as part of the OWI-WAC cooperative war information program.

MISSION ACCOMPLISHED showed how bombers built by American war workers were reducing the enemy's power to resist. DAY OF BATTLE pictured one heroic day in the life of an American aircraft carrier into whose speedy construction thousands of workmen had poured all their energies and skills. SUGGESTION BOX encouraged war workers to use their brains as well as their hands and figure out quicker and better methods for doing their jobs.

Seeing motion pictures of their own handiwork in combat use brought to millions a keener sense of participation—that same appreciation of the need for sacrifice which lead Donald Duck in the U. S. Treasury's second tax film to throw away his zoot suit and get right down to the grim business of helping to win a war!

V. WAR SERVICES

MEMO

January 1, 1943.

From: America's Movie Audience

To: Fox Movietone News
News of the Day
Paramount News
Pathe News
The March of Time
Universal News

1: Give us pictures of our men and women in service ....behind the lines and at the fighting fronts!

2: Show us the courage and fortitude of our Allies ....Bring home to us their contributions of blood, sweat and tears!

3: Portray to moviegoers in the other United Nations and in neutral lands....how Uncle Sam "keeps 'em rolling" in the arsenal of democracy!

4: Fight phony Axis propaganda with pictorial facts ....on the motion picture screens of America and of the world.

5: Give us the truth....in pictures....about the war ....We can take it!

TO OUR SCREEN AUDIENCE

Herewith a Summary of Newsreel Highlights, Facts and Figures—1943

520 reels of news and 12 interpretive releases of THE MARCH OF TIME portrayed to vast audiences at home and abroad the greatest and most stirring developments of 1943—current history in the making—world-shaking events recorded as they actually occurred.

COMBAT COVERAGE:

Last Fight of THE HORNET.
Capture of Hill 609 in Tunisia.
Fall of Tunis and Bizerte.
Russian Victories at Stalingrad, Novorossisk, Bryansk, Orel.
New Guinea Campaign—Jungle fighting at Buna, Lae, Salamaua.
Allied Invasions of Rendova, Woodlark, Munda, Bougainville, New Britain, Makim.
Bloody Tarawa—Most sensational action pictures of the war.
Historic Allied Landings in Sicily and Italy (A newsreel cameraman was first war correspondent to enter Naples.)

NEWSREEL CAMERAS

Accompanied allied bombers and fighters on thousand plane raids;
Roved the Pacific with our Naval Task Forces in actions against Wake, the Gilberts and the Marshalls;
Photographed systematic destruction of Nazi war nerve centers—Hamburg, Berlin, Schweinfurt, Essen, Cologne, Bremen, and our smashing long distance blow at the Ploesti oil fields;
Revealed previously unreleased (for security reasons) pictures of immense and sobering significance—Jimmy Doolittle's Raid on Tokyo, captured Jap pictures of the bombing of Pearl Harbor and the Fall of Corregidor; captured Nazi films showing conditions inside Hitler's Europe;
Portrayed the hazards and handicaps which our fighting men face—the rain, mud, and malarial slime of Jap-infested islands; the flak-filled skies of Europe; explosions of munition ships in the Mediterranean; embattled carriers off Guadalcanal.

INTERNATIONAL CONFERENCES

These became democratic town meetings when the newsreels brought to the theatres the historic events at Teheran, Cairo, Moscow, Quebec, Casablanca. Never before have the free peoples been able to see world leaders and observe the way they lived, ate, walked, talked and planned for United Nations' victory and a good peace.

UNITED NEWS

Pictorial facts speak louder than Axis propaganda, hence the newsreel companies, with the cooperation of the Office of War Information, prepare each week a united newsreel containing the best pictorial coverage of current events, so that audiences in neutral countries and among the United Nations may have a graphic account of world happenings with commentary in the 16 languages and dialects listed below: Chinese, Arabic, English, French, German, Italian, Spanish, Portuguese, Swedish, Hindustani, Bengali, Tamil, Teluga, Russian, Turkish and Afrikaans—

United News

Actualités Amalgamées 聯

Vereinigte Nachrichten 合

Notizie Unite 新

Noticias Amalgamadas 聞

Noticias Amalgamadas 社

De Forenade Nyheterna

VERENIGDE NUUS

BIRLEŞIK HABERLER

ОБ'ЕДИНЕННЫЕ ИЗВЕСТИЯ

HOME FRONT ACTIVITIES

To a long list of war services, the newsreels have contributed their pictorial best—

To war financing and war philanthropy: Bond campaigns and Red Cross collections, War Chest appeals, and March of Dimes;
To recruiting of Wac, Wave, Spar, Cadet Nurse and women industrial workers;

To scrap drives, blood banks, rationing programs;

To reports on production of ships, planes, tanks, and guns;

To the comings and goings of civilian and military leaders of a democracy waging war.

THINGS TO COME

Newsreel audiences during 1943 received vivid evidence of the allied shift from the defensive and mounting signs of great offensives to come—

Stockpiles of guns, tanks, shells and jeeps in far-off ports;
Gigantic expansion of production in American factories;
Planes and landing craft going overseas in swarms;
Commanders and combined staffs at their posts;
Unconquerable determination and unquenchable spirit reflected in the faces of Allied fighting men who know the nature of the enemy and are poised for the attack—an attack which newsreel cameramen and newsreel audience believe will spell VICTORY.

IN THE LINE OF DUTY

The Purple Heart to Newsreel photographers:

NED BUDDY

JACK BARNETT

Citations for Bravery to Newsreel photographers:

IRVING SMITH

WILLIAM PERRYMAN

NEWSREEL STATISTICS FOR 1943

More than 4,000 separate pictorial subjects or "clips," encompassing 1,446 different news events of national importance.

Of these clips—

39.8% portrayed activities of the fighting forces of the United Nations on global battlefronts;

19.6% dealt with U. S. armed forces at home;

7.7% brought vital messages from war agencies or other home front news to the screen;

7.4% reported on war production in the arsenal of democracy;

3.9% pictured events among our "good neighbors" in Latin America and elsewhere;

21.6% (11% of total footage) was on non-war themes.

the NEED . . .

WANTED BY UNCLE SAM —Men to fight a War. To protect American ideals. To secure for future generations the "American Way."

The need for manpower is the most important need in this report and any other report. When the recruiting bugle sounded in Hollywood and throughout the Motion Picture Industry thousands responded. This need continues and will continue until the Armistice and final victory return thousands of friends and fellow Industry workers to our fold.

SALUTE TO THE UNSUNG HEROES OF INDUSTRY'S ARMY OF WORKERS!

INTENTIONALLY, this annual report fails to mention names; no personality is glorified with verbal medals. It would be impossible to list the names of *all* who contributed patriotically to WAC's efforts of 1943. It would be unfair to use a partial list.

A complete WAC scroll of honor would have to include tens of thousands of names. Side by side, shoulder to shoulder, the industry's vast army of workers pitched into every drive and made possible the many successful activities of WAC.

In the theatres, every member of the staffs from ushers to projectionists in the booths helps hard-pressed managers bear the burden of the war effort.

In the studios, every guild, every craft, every group, responds eagerly to every call for service.

In the exchanges, salesmen and all other workers carry on valiantly as true Americans.

In the offices, extra detail work is undertaken willingly.

These "GI's" of the WAC army never get their names in the papers; their photographs and autographs are not sought. But they make up the great "behind-the-scenes" brigades that help us reach goals and exceed quotas. We salute them!

Movie Men Move Forward!

A former Hollywood actor led the Marine photographic unit that landed on Tarawa and filmed some of the most exciting battle scenes of this war. A one-time theatre usher flew on more than 50 missions over enemy territory and, while on furlough in the U. S., aided the industry in its bond campaigns. Two secretarial members of the industry's WAC resigned to join Colonel Hobby's uniformed WAC.

It has been estimated that before the war there were approximately 200,000 people employed in the various branches of the motion picture industry. Thus, with 36,500 men and women in the ranks, almost 20 per cent of the entire personnel of the industry is in the armed forces.

Despite this sizeable depletion in its ranks, the industry continues to supply entertainment films to the free world and conduct a varied program of war activities here at home. These war services constitute a "dual role," a dual role played either directly or indirectly by every man and woman engaged in the production, distribution, exhibition and exploitation of films.

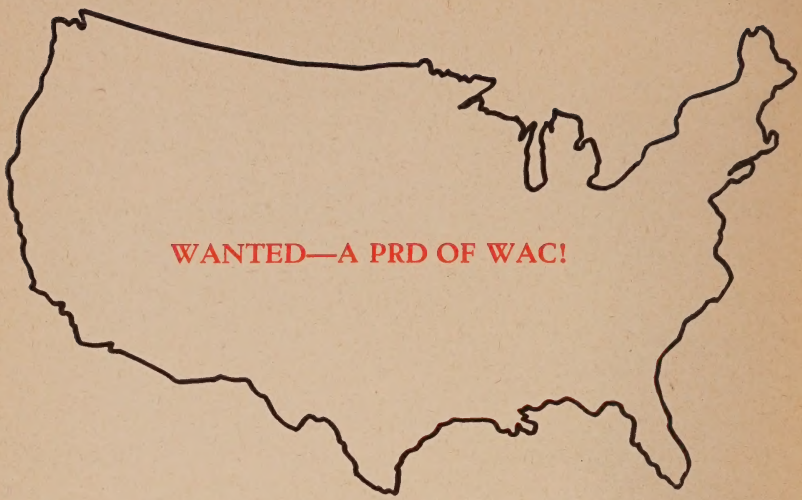
the NEED . . .

To reach the industry quickly with facts and to inspire patriotic showmanship by flaming word and apt illustration.

In its many drives and activities, the industry needs a direct, never-broken "line of communication" to the firing line . . . the trade press provides that and magnificently.

REGARDS FROM YOUR COPPER MATINEE!
"God grant a
Christmas
In a year when the shortage of newsprint became acute, the members of W. A. C.'s Trade Press Division devoted double the previous year's space to War service projects. Literally thousands of columns detailed specific campaigns, explained objectives, suggested methods of reaching those objectives. Editorial comment, implemented the "straight" reporting with inspirational copy.
In addition, full pages of advertising, samples of which surround these paragraphs, were generously contributed to furthering the industry's program of cooperation with the U. S. Government and various service agencies. The Secretary of the Treasury termed these issues an example of perfect teamwork between a militant industry and its press.
THIS BABY IS STILL CRYIN
Shangri-la!
A BUY FOR JUL
(Is your blood Red—White
ARE YOU FIGHTING MAD!
Y PUBLIC DEMAND!

the NEED . . .



. . . A national network of fast thinking, hard working, enthusiastic and loyal public relations committeemen . . .

. . . Several hundred wordsmiths, locksmiths and just plain Smiths who could turn out live copy, turn up human interest stories, and promote campaigns with the gusto of a medicine man, the nonchalance of a prestidigitator and the fecundity of a guinea pig . . .

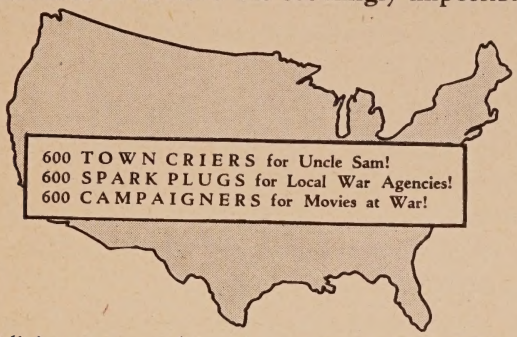
. . . A flock of natural-born promoters whose imaginations are bounded on the north by the aurora borealis, on the east by the primaeval chaos, on the south by the precession of the equinoxes, and on the west by the day of judgment . . .

. . . Community leaders in every sizeable city who know all the street numbers, telephone numbers, serial numbers and attractive numbers in town . . .

. . . Devoted patriots to whom liberty is an obsession, for whom the "V" for Victory symbolizes a crusade rather than a slogan, and from whose blood, sweat and tearful tribulations successful war service campaigns, are born . . .

. . . the RESPONSE

Here's to that PRD . . . alive, alert and allergic to alibis . . . the motion picture industry's LIGHT BRIGADE . . . another "noble six hundred" whose boundless energy, enthusiasm and persistence inspire their associates to achieve the seemingly impossible!



As the publicity vanguard in every war service project and the final "mopper-uppers" in assembling and analyzing campaign results, the PRD are filmdom's Marines—the first to land and the last to leave the scene of action. The grand total of their handiwork equals tons of scrap plus thousands of pints of blood plus doubled audience collections for Red Cross and March of Dimes plus tripled interest in incentive films and quadruled bond sales!

With area chairmen of the Public Relations Division in each film exchange center and local PRD chairmen in every community of 25,000 or more across the USA, the motion picture industry possesses an extraordinary network of skilled and enthusiastic campaigners, promoters and exploiteers, whose talents and experience prove a great asset to every war activity. They create public interest, sustain worker interest, and then finally capitalize the accrued interest in behalf of the next war job.

Every PRD-er appreciates the necessity for translating national needs into local terms and adapting national campaign strategy to community attitudes and existing methods of work. In daily touch with the public through the theatre; on intimate terms with colleagues of press and radio, the members of WAC's Public Relations Division combine know-how with awareness of public psychology and loyalty to their industry with devotion to their country.

To national and industry needs this Division continues to supply inspiring answers.

THE NEED CONTINUES . . .

Reconversion is not yet a topic of conversation at film industry meetings. Unlike some other industries, calls upon us will not lessen soon. Our "factories" without reconversion can use the same "machinery" to help construct and maintain an enduring peace. War-weary people everywhere want and will continue to need the amusement, information and inspiration which the motion picture can and does provide. The film, the radio and the airliner may well prove to be the chief unifying influences in the world of tomorrow.

But today's world—the world of 1944, is a world at war. Peace awaits the hour of victory. The year of the great decision is at hand. The United Nations everywhere are on the offensive and we of motion pictures are on the march with them.

In our war service program we must not falter or fail. Manpower problems, worn equipment, shortages of critical materials, of transport, gasoline, and fuel all necessitate frequent adjustments and improvisations. Higher taxes, higher living and operating costs, and wartime uncertainties increase our daily burdens. It would be a relief now and then to skip a drive, stay away from war activity meetings, omit war information films from the screen program and make only a few easy token bond sales.

But the road to victory is not to be paved by workers with faltering hands and reluctant feet. Certainly it cannot be paved with good intentions. Blood, sweat and tears are required to blaze the victory trail through home front obstacles and fighting front defenses of our desperate and ruthless enemies. The most we can do at home is the least we should do to back our fighters at the front. Therefore, let us intensify our efforts, pull in our belts, improve our procedures and press on with increased effectiveness until it's over "Over There"!

THE RESPONSE FOR '44

1. *For American Red Cross*—Conduct greatest audience collection in industry history for the greatest mother in the world.
2. *For U. S. Treasury*—More bond sales—more theatre issuing agents—more new exploitation angles—better use of available talent—closer liaison with national, state and local War Finance Committees.
3. *For O. W. I.*—Continued production, distribution and exhibition of War Information shorts and Film Bulletins, with greater potency in the treatments, greater speed in the distribution, and better play off by the 16,307 pledged theatres.
4. *For Overseas Fighters*—A regular and adequate supply of new motion pictures for our rapidly expanding combat forces, with further improvement in overseas film distribution by the Army, which has exclusive control of these gift films overseas.
5. *For Prisoners of War*—An "all out" effort to get additional entertainment films through each month to our own boys and other United Nations prisoners of war in enemy camps. Under the reciprocal provisions of the Geneva Convention, we are also supplying films with Italian and German subtitles to prison camps in the United States.
6. *For Freed Countries*—Prompt shipment of selected films with native language subtitles, to follow our armies as rapidly as military governments are established.
7. *For Coordinator of Inter-American Affairs*—More accurate portrayals of Latin American characters and locales, more adequate newsreel coverage of hemispheric affairs, more discrimination in choosing film portrayals of our own country and its people for export to our good neighbors.
8. *For the State Department*—Effective short subjects and documentaries portraying facts about the interdependent world community, its air routes and transport, its problems of disease control, food supply, monetary stabilization, world trade and our own country's role in the attainment of a just and durable peace.
9. *For Our Free World Audience:*—An uninterrupted, undiminished supply of good film entertainment.
10. *For National War Fund*—Film releases and general exploitation program tied in effectively with local war fund campaigns to maintain USO Service, War Prisoners Aid, and essential relief for war victims throughout the United Nations.

APPENDIX

(All statistics as of December 31, 1943 unless otherwise indicated)

PICTURES

A. 16 mm. Gift Films for Combat Areas (1942-1943)

1. Type of pictures: Army selects from motion picture industry's gift of all current movies those features and short subjects deemed most entertaining to soldiers, sailors and marines in combat areas. Industry now delivers 56 prints of each subject selected.

2. Age of pictures selected by Army OMPS:
   (a) 1436 prints of 272 new features delivered 1942.
   (b) 6142 prints of 218 new features delivered 1943.
   (c) 1252 prints of specially requested "hits of former years" for showing aboard transports, delivered 1942-43.
   (d) 677 prints made and delivered in London 1942-43.

   9507 total features (plus 13,027 prints of short subjects) delivered to 12-31-43.

3. Shipment overseas exclusively by armed services.

4. Circuiting and exhibition of films to uniformed personnel in combat areas are under jurisdiction of military officer commanding area in which each overseas army exchange is located.

B. War Information Films Released in U. S. Through WAC

TITLE	RELEASED
NO EXCEPTIONS (Home Front Support)	12-30-43
DESTINATION, ISLAND X ("Seabees")	12-23-43
BROTHERS IN BLOOD (Blood Donors)	12-16-43
SAVE WASTE PAPER	12- 9-43
CHIEF NEELEY REPORTS TO THE NATION (WAVES)	12- 2-43
IS YOUR TRIP NECESSARY?	11-25-43
FOOD AND MAGIC (Conserve Food)	11-18-43
BATTLE OF RUSSIA	11-11-43
TIN CAN SALVAGE	11-11-43
FAMILY FEUD (Home Conservation)	11- 4-43
LET'S SHARE AND PLAY SQUARE (Rationing)	10-28-43
SUGGESTION BOX (War Industry)	10-21-43
DAY OF BATTLE (Aircraft Carrier)	10- 7-43
ANGELS OF MERCY (U. S. Cadet Nurses)	9-30-43
OIL IS BLOOD (Saga of Oil)	9-23-43
LAST WILL OF TOM SMITH (National War Fund)	9- 9-43

WINSTON CHURCHILL BUYS WAR BOND	9- 9-43
GLAMOUR GIRLS OF '43 (Women in Industry)	9- 2-43
ONE DAY SOONER (War Bonds)	9- 2-43
BLACK MARKETING	8-19-43
REPORT FROM THE ALEUTIANS	7-30-43
LIFT YOUR HEADS (British Morale)	7- 8-43
WAR TOWN (Community Problems)	6-24-43
MESSAGE FROM MALTA	6-10-43
PRELUDE TO WAR (Army Feature)	5-27-43
WINGS UP (Army Air Force Training)	5-27-43
DOCTORS AT WAR	5-13-43
MISSION ACCOMPLISHED (Bombing Nazis)	4-29-43
RIGHT OF WAY (Travel)	4-15-43
FOOD FOR FIGHTERS (Army Rations)	4- 1-43
AT THE FRONT IN NORTH AFRICA	3-18-43
FARMER AT WAR	3-11-43
SINCE PEARL HARBOR (Red Cross Service)	2-18-43
TROOP TRAIN (Army Transportation)	2-11-43
THE SPIRIT OF '43 (War Taxes)	2- 4-43
FARM BATTLE LINES	1-29-43
NEGRO COLLEGES IN WAR TIME	1-25-43
PARATROOPS	1-21-43
YOU, JOHN JONES (United Nations Relief)	1-14-43
COMMUNITY TRANSPORTATION	1- 7-43
COLLEGES AT WAR	12-24-42
NIGHT SHIFT (British Women in War Work)	12-10-42
DOVER (British Morale)	11-26-42
FUEL CONSERVATION	11-12-42
JAPANESE RELOCATION	11-12-42
MANPOWER	10-29-42
SCRAP DRIVE (Newspapers)	10- 8-42
AMERICAN TRAGEDY (Forest Fires)	10- 8-42
SALVAGE	10- 8-42
WORLD AT WAR (OWI Feature)	9-18-42
BATTLE OF MIDWAY	9-14-42
FRYING PAN INTO FIRING LINE (Save Fats)	9- 8-42
YOUR AIR RAID WARDEN	7-25-42
U. S. COAST GUARD (Recruiting)	6-18-42
VIGILANCE (Forest Saboteurs)	6- 9-42
MR. GARDENIA JONES (USO Service)	5-29-42
WINNING YOUR WINGS (Recruiting)	5-28-42
KEEP 'EM ROLLING (War Production)	5-25-42
WAR BOND APPEAL	4-21-42
UNITED CHINA RELIEF	4-14-42
RING OF STEEL (America's Debt to Army)	4- 2-42
FIGHTING FIRE BOMB	4- 2-42
LAKE CARRIER (Transporting Iron Ore)	4- 2-42
ANY BONDS TODAY	4- 2-42
THE NEW SPIRIT (Taxes)	2- 2-42
TANKS (Building)	1-23-42
SAFEGUARDING MILITARY INFORMATION	1-16-42
RED CROSS CAMPAIGN TRAILER	12-24-41
WOMEN IN DEFENSE	12-24-41
FOOD FOR FREEDOM	12- 9-41
POTS TO PLANES (Scrap Aluminum)	11-22-41
BOMBER (Building)	10- 3-41
ARMY IN OVERALLS (C.C.C.)	6- 5-41
BITS AND PIECES (Subcontracting)	6- 5-41
WHERE DO WE GO (USO Service)	5-28-41
AMERICA PREFERRED (Bonds)	5-20-41
CALLING ALL WORKERS (War Jobs)	4- 9-41
TWELVE ARMY RECRUITING TRAILERS	2-18-41
POWER FOR DEFENSE (TVA)	2- 8-41

Summary—Services—Hollywood Victory Committee
(Pearl Harbor to December 31, 1943)

1. Since Pearl Harbor 2819 Hollywood artists have made 20,817 appearances at 6462 events. Of these events, 3696 were for government war agencies, 1477 for U. S. Army, 561 for U. S. Navy, 728 were charitable, relief, and miscellaneous events.

2. 245 USO-Camp Tours and 44 offshore and overseas tours brought "live" entertainment to members of the armed services. On the overseas tours, 43 film stars travelled nearly 1,000,000 miles to Labrador, Newfoundland, Greenland, Great Britain, Africa, the Middle East, India, China, Hawaii, the South Pacific, Australia, New Zealand, Alaska, the Aleutians, Panama and the Caribbean.

3. Ten national "star" tours highlighted War Loan campaigns, drives for Red Cross, National War Fund, Army-Navy Emergency Relief, The March of Dimes and United Nations Relief.

4. During the one month of December 1943, members of the Hollywood Victory Committee did eleven radio shows for Army, Navy, governmental, charitable and relief organizations, 72 radio transcriptions, of which 59 were for the Army, 12 for the Coordinator of Inter-American Affairs and other governmental agencies, and one for charity. In December, there were also 79 USO-Camp shows and tours involving 447 film personalities including six overseas tours. Over the 31-day period, 1114 different artists participated in 233 events.

5. Hospital Visits—Who can measure the value to Army and Navy morale of visits by Hollywood artists during December 1943 to Service hospitals in El Paso, Dallas, Fort Worth, Waco, San Antonio, Temple and Longview, Texas; Chickasaw, Norman and Oklahoma City, Oklahoma; New Orleans, La.; Jackson, Miss.; Memphis, Tenn.; Tuskegee, Alabama; Atlanta, Albany and Augusta, Ga.; Washington, D. C.; Columbus, Ohio; Clinton, Ill.; Springfield, Mo.; Topeka, Kansas; Denver, Colo.; Salt Lake City and Ogden, Utah; Santa Fe, N. M.; Long Beach, Oakland and San Francisco, California; Spokane, Tacoma, Pendleton and Vancouver, Wash.; and scores of unnamed hospitals overseas?

MONEY

National Collections in Motion Picture Theatres

1. Greek War Relief (1941)	$ 777,586.26
2. U.S.O. (1941)	997,885.95
3. March of Dimes (1942)	1,420,568.72
4. Army-Navy Emergency Relief (1942)	2,120,212.66*
5. United Nations Week (1943)	1,644,723.40†
6. March of Dimes (1943)	2,116,539.18‡
7. American Red Cross Week (1943)	3,067,236.25§
Total Theatre Audience Collections	$11,944,752.42

* Hollywood Caravan staging benefit performances in 12 cities secured $700,000 more.

† Includes $1,625,000 shown on check, page 21.

‡ Over $3,500,000 already reported for 1944 March of Dimes as this page goes to press.

§ Also, $240,642 from Madison Square Garden Red Cross Show; $482,634 from Hollywood, listed separately below, and $331,910 from film corporations and employes in New York and elsewhere. Grand Total, $4,122,422.25.

Hollywood Charity Contributions (1943)

1. Los Angeles War and Community Chests	$ 1,165,953.84
2. Motion Picture Relief Fund	380,013.41
3. March of Dimes	27,148.90
4. American Red Cross	482,634.00
5. United Jewish Appeal	401,000.00
Total Hollywood Charity Contributions (Permanent Charities Committee Administers These and Other Industry Solicitations in Hollywood)	$ 2,456,750.15

War Activities Committee—Motion Picture Industry

New York City
1501 Broadway

Hollywood
1040 N. Las Palmas

Printed in U. S. A.

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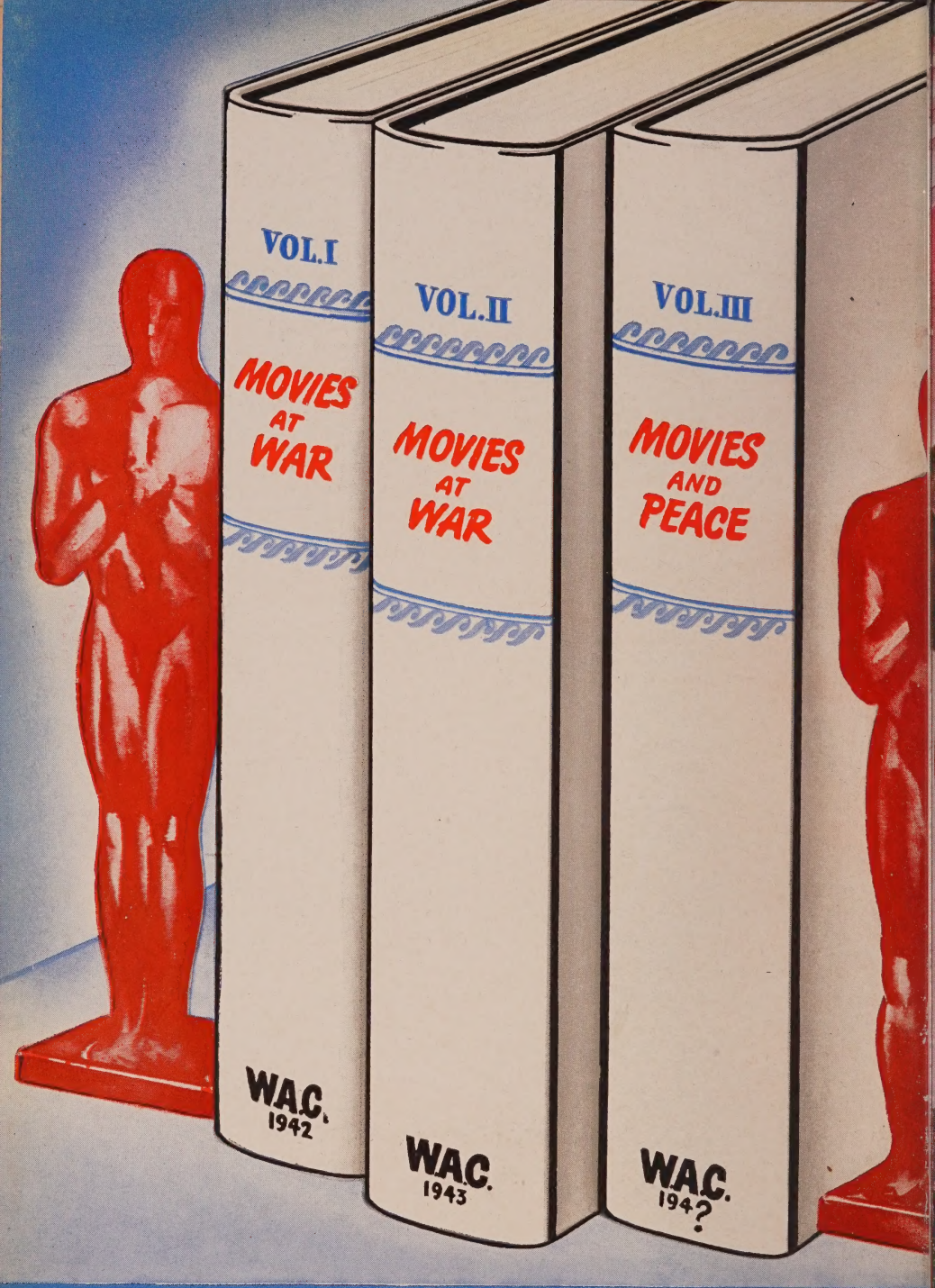

The final volume in the series is still to be written. The title of Vol. III may be "Movies Fight On" but "Movies And Peace" will be written some glorious day!

MOVIES
MOVIES
AT
WAR
VOLUME 3
1944

AMERICAN RED CROSS
NATIONAL HEADQUARTERS
WASHINGTON 13, D.C.

NATIONAL WAR FUND
"A share in the War Fund is a share in winning the war."
— PRESIDENT ROOSEVELT

WAR DEPARTMENT
WASHINGTON

THE SECRETARY OF STATE
WASHINGTON

These and other war agencies sought aid from the War Activities Committee, the Motion Picture Industry's war time agency for movie service.

TREASURY DEPARTMENT
WASHINGTON 25

THE SECRETARY OF THE NAVY
WASHINGTON

HEADQUARTERS U. S. MARINE CORPS.
WASHINGTON

OFFICE OF WAR INFORMATION
WASHINGTON

WAR MANPOWER COMMISSION
WASHINGTON 25, D. C.

OFFICE OF ECONOMIC STABILIZATION
WASHINGTON, D. C.

NATIONAL WAR FINANCE COMMITTEE
340 WELLINGTON STREET • OTTAWA

WAR PRODUCTION BOARD
1100 H Street, N. W.
Washington, D. C.

HEADQUARTERS,
ALLIED LAND FORCES,
SOUTH WEST PACIFIC AREA

1944!

THE MOTION PICTURE INDUSTRY enlisted for service to the United States before Pearl Harbor. Six months before the Japanese attack on Hawaii and Manila, leaders of the Industry had formed an organization to help the government mobilize its men, its materials and its morale for the storm that was raging in Europe and gathering in the Far East. This skeleton set-up sired the War Activities Committee. With its seven national divisions and its thirty-one exchange area organizations, it is the machinery for the Motion Picture Industry in its war work. The Hollywood Victory Committee cooperates with the WAC in mobilizing film artists for war activities. This is the third annual report of the War Activities Committee of the Motion Picture Industry. It is a year's history of the thousands of men and women of the Industry who have given millions of hours of their time and millions of dollars of their property to their country and its fighting men and women. This volume is dedicated to those who serve: those in uniform, those in mufti.

WAC 1944 REPORT

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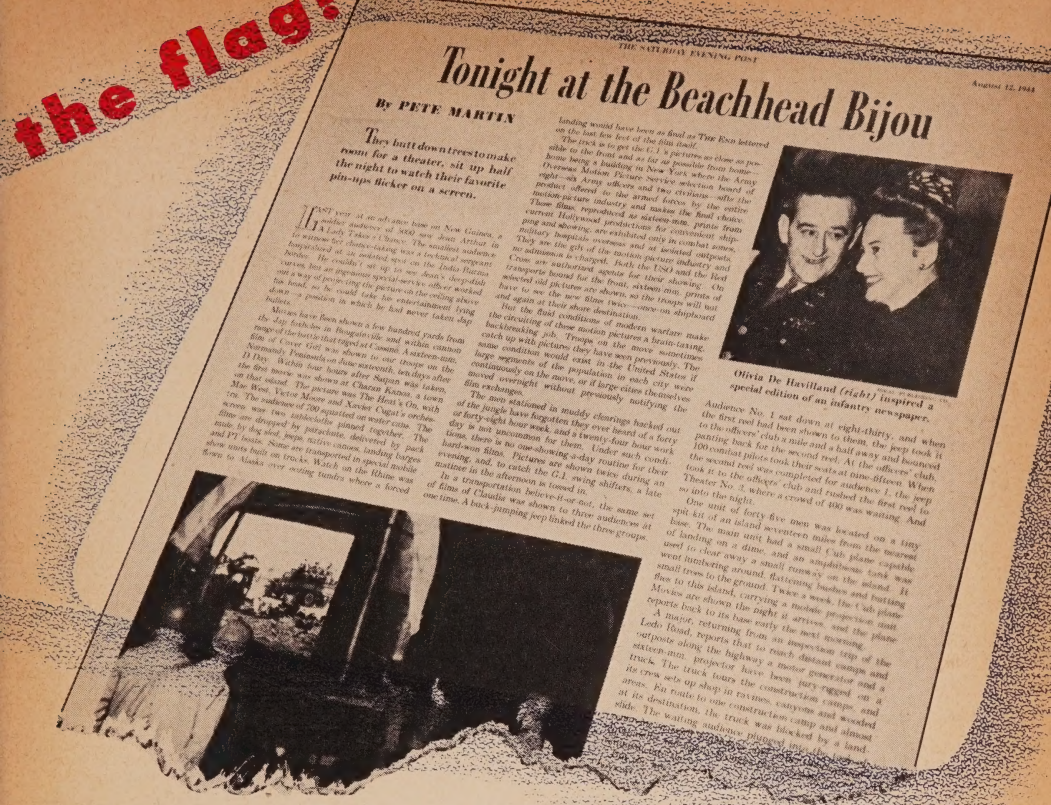
films follow

Eisenhower's men splash ashore in Normandy, MacArthur's men charge up the beach in Leyte, and just off-shore motion picture film custodians of the Army Pictorial Service prepare to follow the fighting men. Not many hours after beachheads were established, American fighting men were viewing entertainment films. Wherever our uniformed men and women go, the entertainment of the motion picture goes also. The Army has established a world-wide system of distribution and exhibition for the 16 mm. film which the motion picture industry furnishes to the Armed Forces. A board selects, from all of the entertainment films made by the industry, those desired for our overseas military and naval personnel. Sufficient prints are made to insure reasonably early showing wherever troops

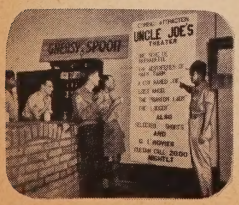

the flag!
THE SATURDAY EVENING POST
August 12, 1944
Tonight at the Beachhead Bijou
By PETE MARTIN
They built down trees to make room for a theater, sit up half the night to watch their favorite pin-ups flicker on a screen.
Olivia De Havilland (right) inspired a special edition of an infantry newspaper.

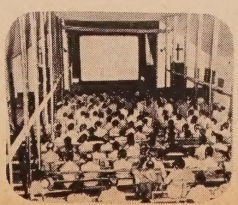
are located outside the United States. The Industry, in this way, has contributed more than $24,800,000 of its product to provide GI Joe and GI Jane with frequent two-hour furloughs. Sailors see films aboard ship whenever possible.

Some of Hollywood's finest pictures are shown in the battle zones — Europe, South Pacific, Asia — before they have their initial exhibition in the United States. The following statement on films shown in theatres here thus summarizes the industry's effort to aid the morale of our fighters:

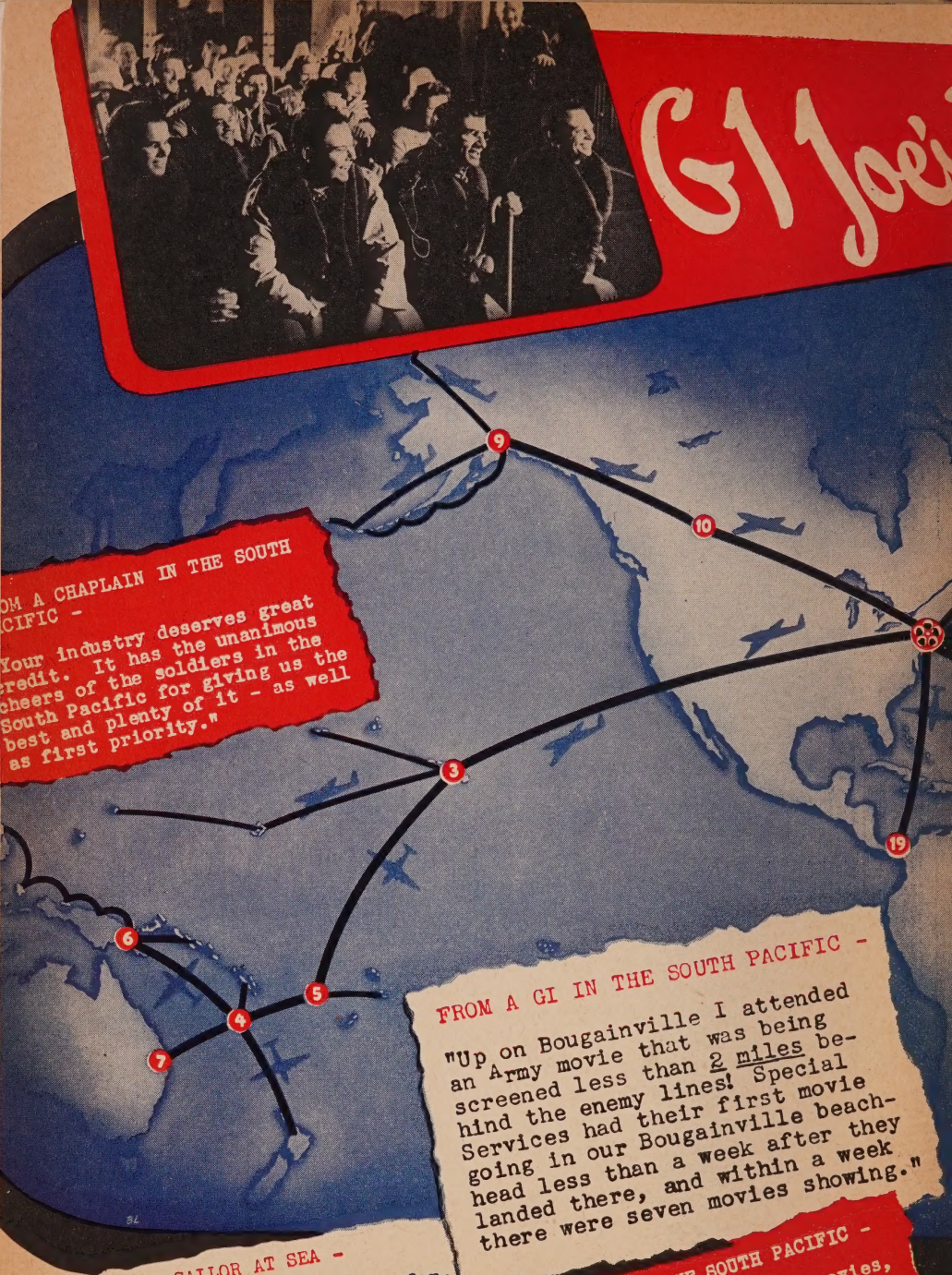
> "To Families and Friends of Men and Women in our Armed Forces: the picture you have just seen is being shown in combat areas overseas with the compliments of the Motion Picture Industry."

Photos depict actual film showings in Alaska, India, China, France, Italy, Guam, Hawaii, Saipan, Philippines, and Africa.





GI Joe's



OM A CHAPLAIN IN THE SOUTH
CIFIC -

Your industry deserves great
redit. It has the unanimous
cheers of the soldiers in the
South Pacific for giving us the
best and plenty of it - as well
as first priority."

FROM A GI IN THE SOUTH PACIFIC -

"Up on Bougainville I attended an Army movie that was being screened less than 2 miles behind the enemy lines! Special Services had their first movie going in our Bougainville beachhead less than a week after they landed there, and within a week there were seven movies showing."

FROM A SAILOR AT SEA -

"I think that we are quite fortunate in seeing the number of movies that we do see on board ship. We usually see a new movie every night."

FROM A GI IN THE SOUTH PACIFIC -

"...if it weren't for the movies, I don't know how anybody could stand it out here for a long length of time without cracking up."

Neighborhood Circuit

FROM A CHAPLAIN IN ITALY -

"For a year I have been serving my country in the capacity of a Chaplain overseas. It has been my sincere pleasure during this time to enjoy a constant run of films. I realize that this has only been made possible because of your sacrifice and hard work to bring the best in motion pictures to the fighting men in all theatres of war."

FROM A SOLDIER IN BELGIUM

"Motion pictures are still our greatest entertainment. I have seen GI Joes sit in their steel helmets, field jackets and overcoats just to see a picture."

FROM A GI IN INDIA -

"We get to see three movies a week here. Besides that, mail is just about the only entertainment we have. They have been sending us some very good movie

FROM A SOLDIER IN GERMANY -

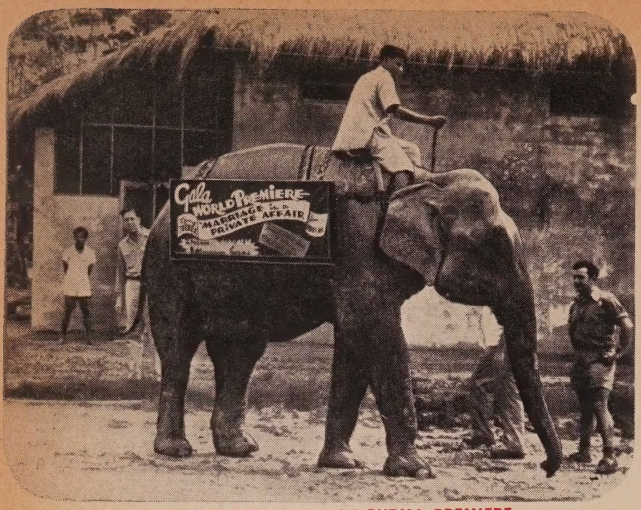
"There is nothing like those American movies. We saw one in a barn. The Jerries came over us but I didn't even move while the heroine was on the screen. Neither did anybody else. There is nothing like the American girls either."

FROM A GI IN ITALY -

"...Near the front we really have SRO. We stand or sit on the ground or on empty gas cans. We have our shows in some abandoned building or in the open air. A shade is rigged up over the screen so the Luftwaffe watch too."

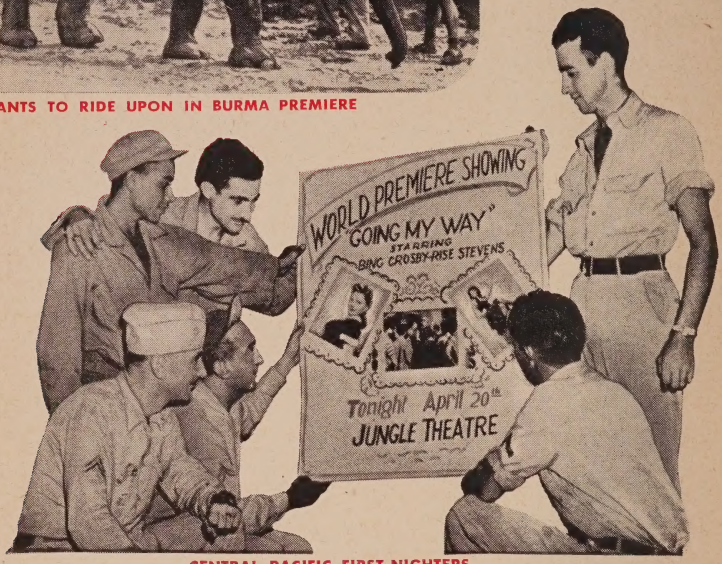
The Army-Navy gift film circuit networks the world. Combat troops and sailors at sea obtain their entertainment films from these exchanges:

1. France
2. Italy
3. Hawaii
4. New Caledonia
5. Fiji (subexchange)
6. New Guinea
7. Australia (subexchange)
8. India
9. Alaska
10. Edmonton, Can.
11. No. Atlantic ATC
12. Iceland
13. Newfoundland
14. Caribbean ATC
15. So. Atlantic ATC
16. Accra
17. Egypt
18. Iran
19. Panama
20. Bermuda
21. Greenland



ELEPHANTS TO RIDE UPON IN BURMA PREMIERE

foxhole



CENTRAL PACIFIC FIRST-NIGHTERS

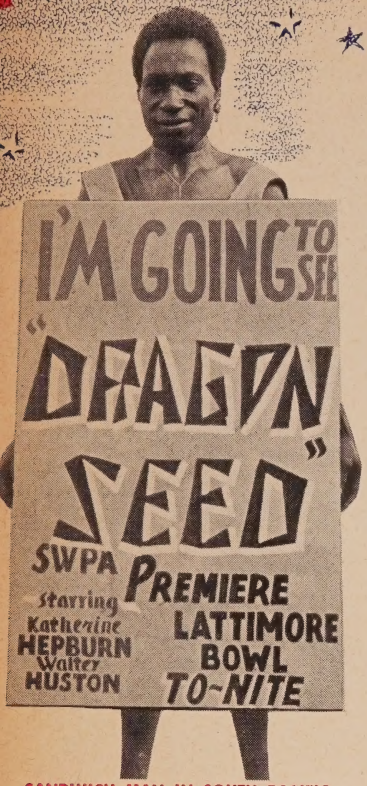
Hollywood and New York have introduced new films in gala style. A movie premiere was brilliant, lavish and spotlighted by the presence of celebrities. That was the traditional first-night for a film.

But 1944 saw the development of a new kind of first-night. This was the "foxhole premiere." And American ingenuity now produced some startling and clever premiere appurtenances to suit their requirements and spirits.

In the steaming jungles of the Pacific, in Italy, France, Belgium and Germany—wherever American troops have planted their boots—top rank film productions have had their first public showings. Some of these premiere performances have been in Quonset huts, some in makeshift outdoor clearings, some in shell-wrecked barns and even an occasional captured theatre. A few days after our men hit the beaches of Normandy they had a premiere. Pilots just back from a bombing mission become first-nighters at their base in England. Everywhere the American fighting man gets the best Hollywood entertainment and he gets it first.

"World premiere showings have had a tremendous morale value, judging by the reports received at Army Pictorial Service headquarters," said Colonel E. L.

premieres!



SANDWICH MAN IN SOUTH PACIFIC

THE NAVY HAS A PREMIERE

Munson, Jr., Chief of the Army Pictorial Service. "Soldiers not only appreciate beating the folks back home to the best pictures; they also enjoy the ballyhoo that goes with the world premiere. Even in the Pacific jungles, Army men make up radio 'commercials' for the local military station, publicity material and advertising for their camp and unit newspapers, posters and souvenir programs.

"The motion picture industry deserves commendation for its cooperation in making all this possible."

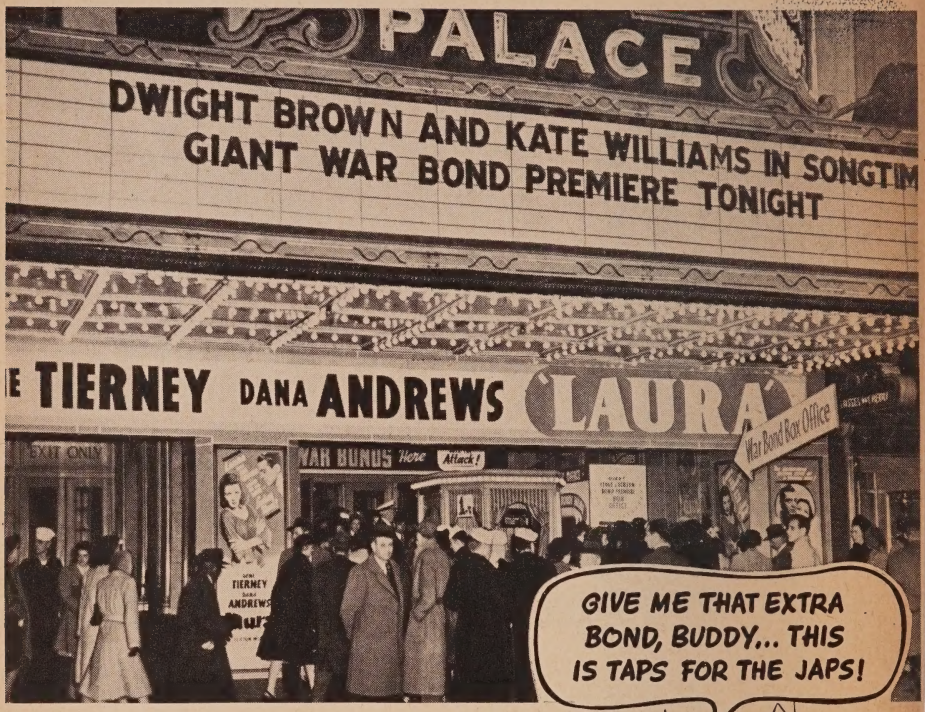
Almost invariably the judgment of an overseas audience to a first night showing was the same as that of the at-home audience at a premiere. Army newspapers gave "fox hole" premieres the customary press attention.

AFTER D-DAY IN FRANCE

OUR TROOPS IN ITALY ENJOY A PREMIERE

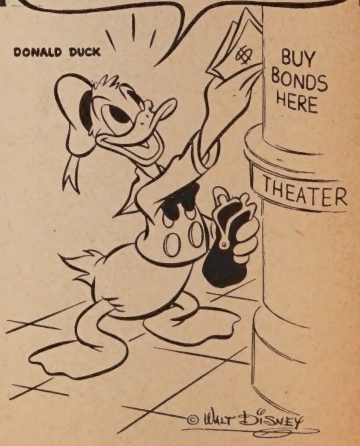
GAMBLE *says:*
(Director of War Financing)

"The Motion Picture Industry in the sale of war bonds has done the greatest single public relations job any industry has performed in this country."


PALACE
DWIGHT BROWN AND KATE WILLIAMS IN SONGTIM
GIANT WAR BOND PREMIERE TONIGHT
E TIERNEY DANA ANDREWS
'LAURA'
War Bond Box Office
EXIT ONLY
WAR BONDS Here Attack!
GIVE ME THAT EXTRA BOND, BUDDY... THIS IS TAPS FOR THE JAPS!

No industry has been more effective than the Motion Picture business in the sale and exploitation of War Bonds.

During the past year—1944—the Film Industry participated importantly in three War Loans, the Fourth, Fifth and Sixth. Hollywood made films for the campaigns, sent out stars and publicized the drives. Distinguished theatre men headed the three Motion Picture Industry's campaigns and outstanding distributors, sales managers and other executives assisted them. War heroes, back from overseas service, aided the committee. Distributors waived their rentals and theatre men gave away their houses for pre-



MORGENTHAU *says:*
(Secretary of Treasury)

"The work of the Motion Picture Industry with the War Finance Division has resulted in a closely coordinated and patriotic program for war financing."

SMASH 'EM WITH the 6TH WAR LOAN
BUY BONDS HERE
Play TAPS for THE JAP
This Is What Your Bonds Buy
BACK UP OUR BOYS AT THE FRONT!
THE Smashing SIXTH

mieres, children's premieres and free movie days when admission was the purchase of a war bond. Established trade practices were shelved by both exhibitors and film salesmen so that top-notch films would be available for bond shows. Salesmen of film devoted many hours to helping exhibitors in bond work. Executives, clerks, craftsmen—everybody employed in distribution and exhibition—answered the call for service "beyond the call of duty."

Day in and day out, evenings, Sundays and holidays when no other places of purchase were open, thousands of theatres sold bonds. On these pages are depicted bond campaign events.

4th WAR LOAN

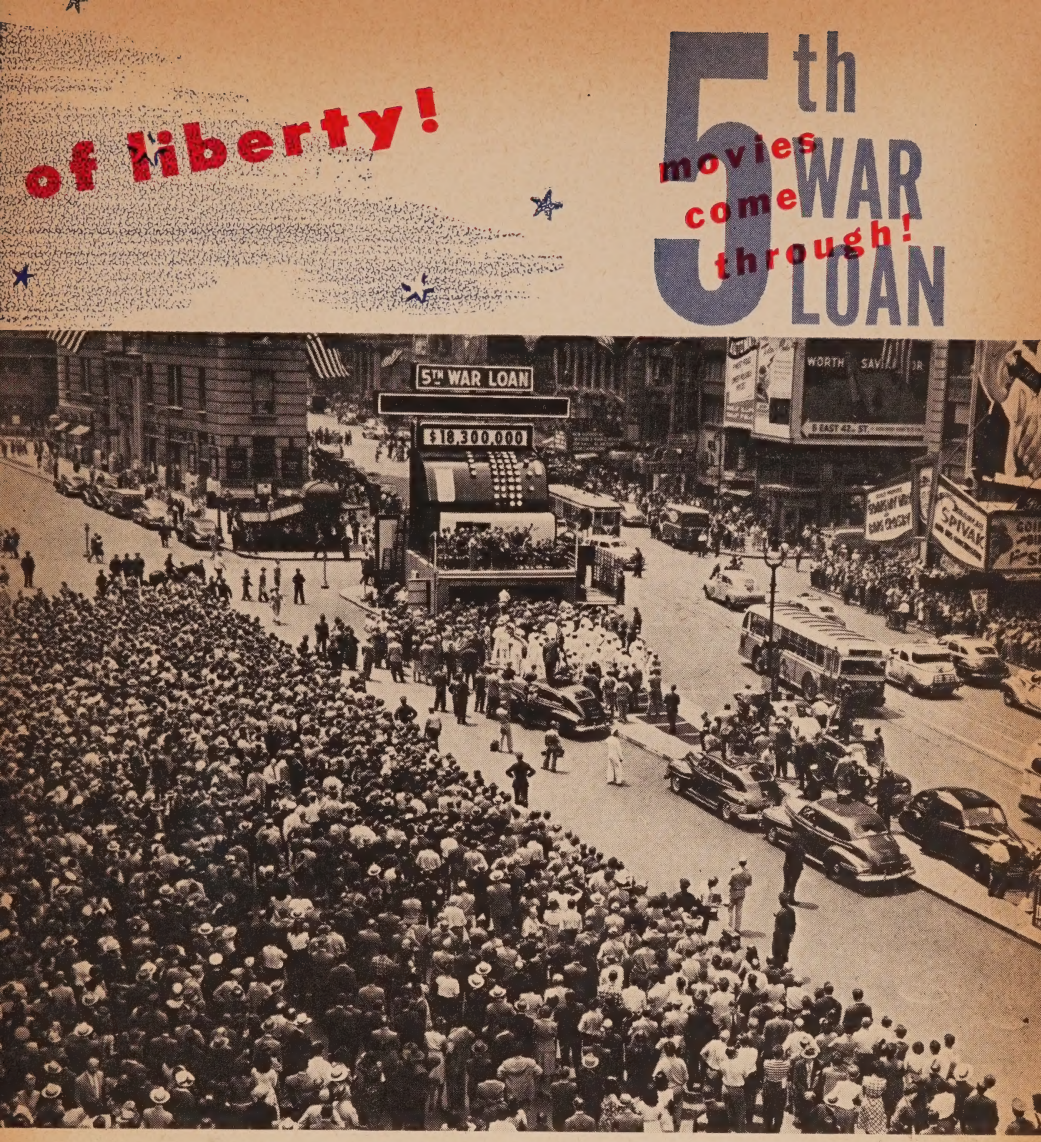
movies come through!

salesmen

War bonds are more than an investment in the world's brightest gilt edged security. They are shares in liberty. They cannot be evaluated in dollars and cents. Their worth is measured in something more precious than gold and silver, something more lasting than currency. It is spelled "d-e-m-o-c-r-a-c-y" but is pronounced "devotion."

The motion picture theatres of the country—all 16,768—are salesmen of liberty. They also are the Treasury Department's Town Crier of War Bonds. Millions of bonds, mostly popular-priced "E" bonds, were sold in the theatres. Every lesson of showmanship was used to sell bonds to moviegoers.

On these pages are pictured two outstanding events of the 4th and 5th War Loans, one on the steps of the Capitol at Washington, showing the Fourth's "Honored



Hundred," and the other the huge cash register in Times Square during the Fifth Loan. The giant Statue of Liberty in New York, a feature of the Sixth Loan drive, is on the inside back page of this book.

During the three War Loans of 1944, the theatre men, cancelling regular shows, sponsored 15,110 "free" shows, bond premieres, children's premieres and free movie days. This contribution to the war effort cost the theatre men alone an estimated $4,500,000 in the forfeiture of admission prices. Add to this the contribution of film rental by the distributors, the millions of hours devoted to bond sales and campaign promotion by employers and the huge expenditures for advertising and the total cost to the industry of bond premieres and free movie days in 1944 exceeded $15,000,000.

6th WAR LOAN

movies come through!

the "pitch" is

Wherever there were movie theatres there were showmen working for Uncle Sam and his huge war financing task.

Three times in 1944, the Treasury Department asked movie show people, those in the cities, those in the towns, those in Hollywood, New York—everywhere, to sell war bonds. In a showman's language the "pitch," was patriotism.

In every community, the motion picture theatre operators sponsored bond shows, and worked with local committees to promote shows. One hundred and one stars of the screen were on bond campaigns in 1944. In the six war loans since Pearl Harbor, 233 stars have made national tours, 242 made individual appearances and 307 have made broadcasts and transcriptions.

Patriotism was the chief sales talk in all motion picture theatre bond drives.

Purchasers of E bonds received in exchange a ticket to a show as an extra dividend. If his bond was the $18.75 purchase price variety ($25.00 maturity value) and his ticket would have cost $1.00, he earned 4 percent on the matured bond and 4.5 percent on his investment. Photos depict showmanship in bond selling.

"Your Red Cross is at HIS Side," said one of the posters of the Red Cross week campaign of 1944 which was conducted by a special campaign organization of the War Activities Committee. The Red Cross is helping the fighting man in many ways. Contributions at home finance the great war work of the Red Cross. In 1944 the collections in motion picture theatres among moviegoers reached $6,793,000 including $1,291,610.04 of corporate gifts and Hollywood collections.

On this page is a scene in Madison Square Garden, New York, during the 1944 Red Cross campaign. See Appendix for other collections.

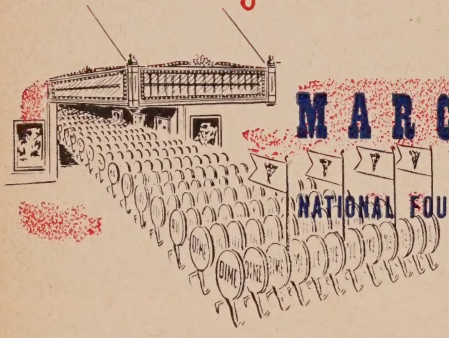
"Faith, Hope and Charity—the greatest of These is Charity."

# of these is Charity"

Blood is the only material of war that cannot be bought. It must be given. The American Red Cross, collector of blood for the wounded, stated that the motion picture theatres were one of the chief agencies for stimulating blood donations and for collecting the plasma. Many theatres have sponsored blood collecting centers where the service doctors, Red Cross workers and volunteer nurses aides could work. Medical men have stated that thousands of wounded men would have died had there not been at hand plasma and live blood to save them. Thousands of others were assured early recovery.

Above is a picture of one of the outstanding stars of the screen preparing to give her blood. Many persons in the industry are regular contributors.

... And thank you, dear God, for letting me walk again!



MARCH OF DIMES

JANUARY 24-30, 1944

IN CO-OPERATION WITH

NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

Somewhere — maybe next door — a child walks again because a motion picture theatre audience generously contributed to the March of Dimes. It is fact, not fancy, that the $9,000,000 that has been collected in movie houses in 1942, 1943 and 1944 has driven back some of the dread of infantile paralysis. Science has made headway against the disease.

Somewhere—maybe at this moment—a scientist, unknown now, may be near success in the first great puzzle of the fight against poliomyelitis—the isolation of the germ. He has been financed by the dimes from moviegoers throughout the U. S. A.

The yearly collections in the motion picture houses follow:
1944—$4,667,520.00, 1943—$2,116,539.18, 1942—$1,420,568.72.

of dimes!

THE WHITE HOUSE
WASHINGTON

August 29, 1944

National Motion Picture Committee,
1944 March of Dimes Campaign:

Before me are the figures for the Motion Picture Industry's 1944 March of Dimes Campaign. Certainly no words from me are needed to tell you that you have done a truly magnificent job.

But I do want you to know that I fully understand what great wholehearted effort such results represent.

In the midst of a year of war and death, you have paused to save lives and bring hope to the stricken. And because the motion picture theatre is so close to the lives and hearts of Americans, you have succeeded in interesting millions and millions in this crusade.

My sincere personal congratulations and appreciation for a success beyond all expectation.

Franklin D. Roosevelt

President Roosevelt, thanking the "March of Dimes" chairman for theatre collections, recognized the community importance of Motion Picture theatres which have become focal points for many neighborhood and city civic affairs. The President's "Thank You" letter is above.

history is their

Newsreel cameramen were with Eisenhower in Paris, MacArthur in the Philippines and with Nimitz off Guam. In war, in peace, at home and abroad, day in and day out, without rest, the newsreels were awake and alert. Truly, they are a new Fourth Estate—a Forthright Estate, too. On this page are photos of some of the many cameramen at work in active combat areas.

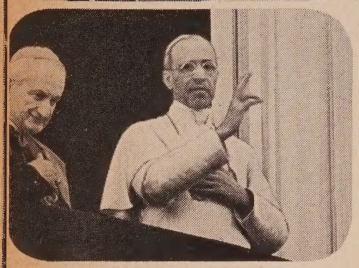
raw stock!

Tomorrow's textbook of today's history has been written by the newsreel cameraman and his editor. Wherever fighting men have gone, cameramen also have gone. Some of the newsreel men wore the OD of the Army, some the Blue of the Navy and some the Green of the Marines. Others were civilians. All faced death many times.

Covering a global war has been a global task for the Newsreels of the Motion Picture Industry. Pictures of the battlefronts and troops in training, predominated in the semi-weekly issues of the five newsreel companies. War news was first in the special subjects released for newsreel programs.

More than 1100 of the 2241 subjects shown by the five newsreel companies during 1944 were devoted to war scenes. About 34 per cent of the "shots" were of the European end of the anti-Axis struggle and 14 percent were from the Pacific where the Japs are being hunted. Homefront scenes took up 15 percent of the footage. Three and one-half per cent of film reflected training camp and troop training scenes in the United States. Although a national election coverage was included in the 1944 schedule of newsreel editors, only about 8 per cent of the camera reporting was devoted to politics. Sports claimed six per cent with baseball and football taking up about two per cent each.

(*Continued*)



Raw stock shortage handicapped but did not deter newsreel coverage which is recognized by all government agencies as a vital medium of free communication.

In all war bond campaigns and other national drives in which the Industry had a leading part, the newsreels carried special short subjects or bulletins in behalf of the wartime effort.

Under the direction of the Office of War Information, there was assembled each week a composite newsreel, selected from the ten regular weekly issues, for distribution in neutral and United Nations countries. It was translated into 16 languages and dialects and shown to the largest movie audience in history. To troops on all fronts and at all bases went a special overseas newsreel for the Army.

On this page are photographs from outstanding newsreel subjects of the past year.

●

D-Day, the long awaited invasion of France, was a notable event in the history of the world and in the daily task of the newsreels. The day after the invasion the Office of War Information, acting for the War Department, requested that a special film, showing the preparations for D-Day, right up to the landing on the Normandy coast, be speedily exhibited.

WAR DEPARTMENT
BUREAU OF PUBLIC RELATIONS
WASHINGTON

17 June 1944

War Activities Committee,
Motion Picture Industry,
1501 Broadway,
New York 18, N. Y.

This is a note of sincere appreciation of the action of the War Activities Committee with respect to the Army film "Eve of Battle."

It was obvious to the War Department that if the film were not shown immediately after the invasion, a very constructive and informative recital of the magnitude and care of our preparation would be lost to the public.

As a result of the decisive action of your committee I believe that the public has benefited and the war effort has been strengthened by an accurate and timely portrayal of the events leading up to the present, the invasion of the German fortress.

Sincerely,

A. D. SURLES,
Major General, U. S. A.,
Director.

The newsreels substituted the War Department film for their regular issue and within a matter of days the film was seen in the large majority of movie theatres throughout the country. The film was "Eve of Battle." Its handling by the Motion Picture Industry was complimented by a high ranking Army officer whose letter of commendation is shown on this page.

In every war bond campaign, and in all undertakings of the Motion Picture Industry's War Activities Committee, the newsreels have given a hand by adding plugs for the work.

Government recognition of motion pictures' value in war and peace came on motion pictures' fiftieth anniversary, 1944. The Post Office Department issued a stamp to commemorate the event. First day's sale in Hollywood *(photo left)* and in New York *(upper right)*.

Office of the Postmaster General
Washington, D. C.

October 10, 1944.

War Activities Committee of the
Motion Picture Industry
1501 Broadway
New York 18, New York.

I take great pleasure in sending you the enclosed press announcement of the issue of a three-cent stamp commemorating the Fiftieth Anniversary of Motion Pictures and the impressive record of the function of Motion Pictures in the war effort. Since our discussion of this stamp last April, the Department has given considerable study to the subject, and while I am not able to send you a photograph of the new stamp with this letter, I sincerely hope that you and the members of the War Activities Committee will regard it as truly interpreting Motion Pictures in this great war.

It is true that Motion Pictures have taken the finest actors and the best plays to the crossroads and villages of the world; that they have become predominant as an instrument of education and outstanding in the development of culture, bringing to peoples of the world a visualization of the life and habits and customs of one another. It is likewise true that Motion Pictures are an important means of expression and education of this age. But I am pleased to inform you that the Department decided upon this recognition of Motion Pictures at this time because of their splendid contribution to the war effort, both from a technical and a morale standpoint.

The Post Office Department is happy to issue this special stamp on the Fiftieth Anniversary of Motion Pictures.

Sincerely yours,

Postmaster General.

the screen... weapon of

When war workers were needed in Akron, or it was necessary to save paper, fats, fuel and food the government turned to the motion picture screen to deliver the message. Government department spokesmen testified that film theatres were the best medium for informing the public on war measures.

More than 16,200 theatres have pledged (see picture of pledge form) to show

democracy!

WAR ACTIVITIES COMMITTEE - MOTION PICTURE INDUSTRY

THEATRES DIVISION

Pledge of Cooperation

Desiring to promote the spirit of patriotism among our citizens and to give every support to our Government until final victory is attained, I hereby pledge my fullest cooperation in the work of the War Activities Committee - Theatres Division of the Motion Picture Industry.

_____

_____

No. of Theatres_____

each year 26 short subjects and 26 film bulletins (made for the Office of War Information by the industry without cost or provided by the armed services), and approved by the Program Committee of the Theatres Division. Photos on pages 24 and 25 show scenes from three government information films.

A specific instance of the Industry's aid in a local manpower shortage was related by Mrs. Anna Rosenberg, New York Regional Director of WMC. She said all efforts to enlist workers in Harlem for the Picatinny Arsenal failed until appeals were thrown on Harlem screens. Thousands of workers were recruited in three weeks. "I know of no way of bringing home the war needs any better than visually, through the screen," Mrs. Rosenberg said. The motion picture industry also furnished special films to Canada and Australia.

trade press points

Able spokesman of the Motion Picture Industry in its great war work is its Trade Press. The thirteen papers and magazines that make up the Trade Press Division of the War Activities Committee are shown on this page. Four of these publications are issued daily while others are issued weekly or monthly. Front pages of these trade press papers and magazines are reproduced here.

the way!

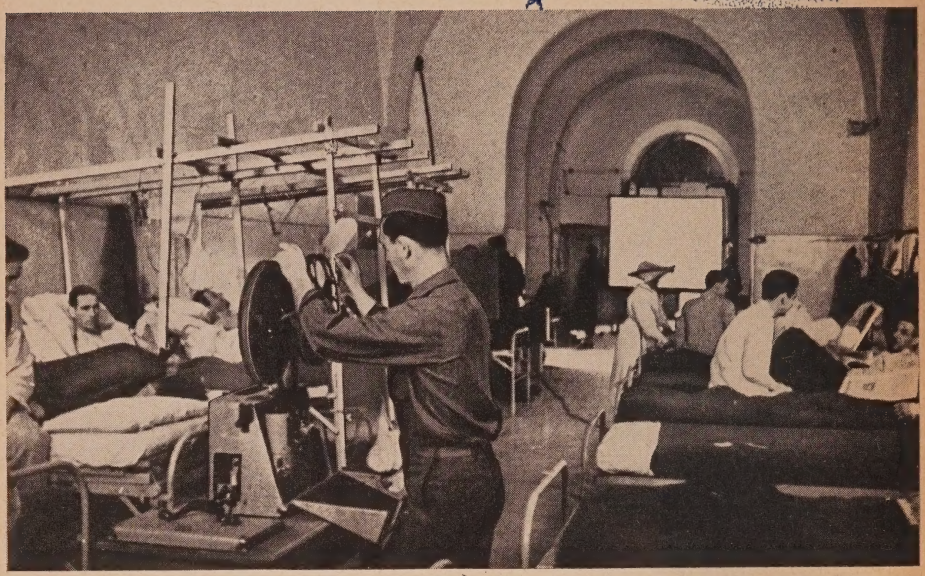
We can all proudly wear this in our lobby for folks to see!
"BUY BONDS AT YOUR FAVORITE THEATRE"
ASK THESE FOLKS:
"Can you spare something for the USO and other patriotic charities?"
You know the answer!
Your First Step!
"WHAT'S YOUR NAME?"
TO THE HONORED 16,000
A MESSAGE FROM THE AMERICAN EXHIBITORS to the Red Cross
WAR COSTS!
225,382 CASUALTIES!
200 BILLION DOLLARS!
95 BILLION MORE THIS YEAR!
KEEP ON SELLING
BE GLAD YOU'RE ALIVE TO BACK NUMBER FIVE!
SIX-BIT WORD MEANING
DEATH!
NEXT?
SURE, WE CAN TAKE IT!
LET'S FINISH OUR 4th WAR LOAN JOB IN A BLAZE OF GLORY!
Don't Stop Now! Keep Selling Those "E" Bonds!
HONORED HUNDRED!
There's Still Time!
LET YOUR CONSCIENCE BE YOUR GUIDE!
KEEP SELLIN "E" BONDS
WANTED!

Since May, 1942, the 13 trade press papers represented in WAC have contributed 833½ pages of advertising to the Motion Picture Industry's war effort. These ads were chiefly in support of war bond campaigns, drives for national philanthropies and to exploit government information films. Measured in dollars the ads represented $272,934. In the same period the trade press used 13,554 columns of news and comment in behalf of war activities. On this page are war work ads used in the trade press. Some were used to sell war bonds, others to show pledged government films.

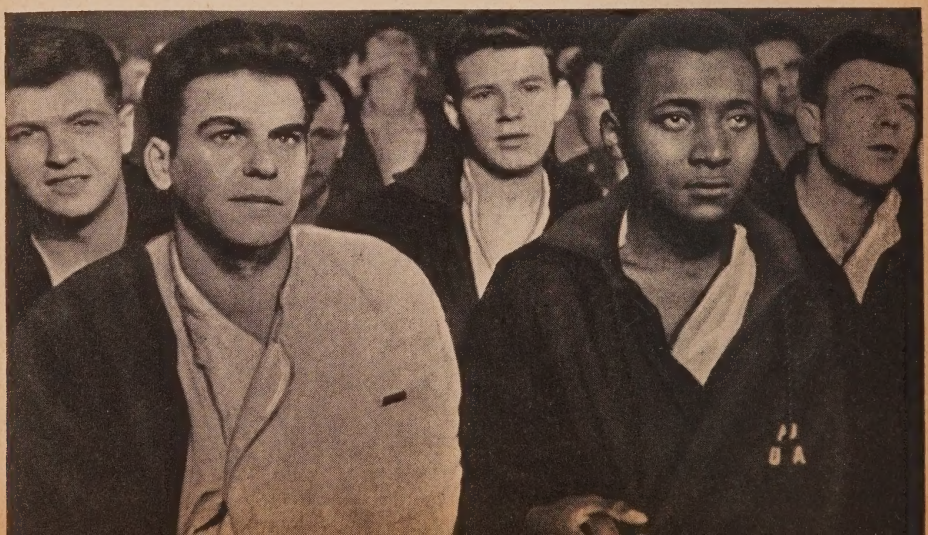
WANTED!

16,000 patriots to halt complacency on the home front. While our boys are dying over there, American citizens are relaxing their efforts! Production of war materials is slackening! General Eisenhower and his staff have sent frantic messages for more fighting goods! With every victory the public grows more and more indifferent—while the blood of our soldiers runs faster. The Army asks you to place on your screen immediately and to exhibit at every show the wonderful, stirring ... to civilians: "THE WAR ...

just what the doctor



Entertainment films are medicine in Army and Navy hospitals. Doctors tell of the therapeutic value of motion pictures to disabled fighting men. They are "number one" in morale building. The Red Cross furnishes both 16 mm. and 35 mm. films to hospitals and hospital ships. Photos show exhibition of these hospital films. The letter shown is from a Red Cross Commissioner in the Central Pacific.



ordered!

December 7,1944.

A few days ago when passing through a hospital ward I had my first opportunity to see our 16 mm. pictures being shown to wounded servicemen.

The boys were lying feverish, bored, - most of them were orthopedic cases with arms or legs stretched out in painful or at the best tedious positions. The whole atmosphere of the room was filled with the heartache of war casualties; and then the word came that a picture was to be shown. The whole atmosphere was transformed. The beds were moved about so that every one of the 30 boys could see the screen, projection equipment was rolled in, the room darkened.

When the first title indicated that a new picture was to be the attraction, there was a buzz of appreciative comment and some clapping..from the boys who could clap, and then the breathless, eager interest with which the picture was followed - the laughter and the excitement. You, who bore the brunt of the arrangements would have felt one hundredfold repaid for your efforts.

Indeed, I would like to have crowded into that small hospital ward all of the picture presidents, studio executives, actors and actresses and authors, and all the rest of the men and women through whose cooperation the gift was possible. They would have been proud of their industry and of themselves.

Yours truly,

Arthur L. Mayer

V...-MAIL

War Prisoners Aid of the Y.M.C.A. services with entertainment films German prison camps where Americans are held. Since December 1943, when the prison service began, more than 250 prints on 16 mm. film have gone into Germany by way of the War Prisoners Aid of the Y.M.C.A. of New York and Geneva, Switzerland, as a gift of the industry. Shipments are being made regularly.

war brothers—press,

G. I. faces on movie night—and wounded Yanks aboard a hospital ship, watching Sinatra.

The Movies Follow the Flag

Wherever GI Joe goes he finds his familiar entertainment, a link which binds him to home.

By BOSLEY CROWTHER

...ief the American doughboy wher-...ver he may be overseas is getting his ration of movies to an abundance which should fill his heart's desire. On average, 2,000 film shows are ...s daily for our soldiers abroad, and ...ese films were picked at the pick ...vies are getting out. Thanks to ...ous behind-the-scenes activities of the Army ...ment Motion Picture Service, set up ...n the Signal Corps, and to the widely ...ended endeavors of Special Services ...with the troops, our soldiers—except ...in actual combat—are now being ...lled with films almost as generously ...ey are with good chow.

...ey lie in by outdoor "theatre" at a ...ny South Pacific base, in a wind-swept ...not yet the Aleutians or in a hanger in ...ia that's a screen, or set. It may even ...n an old barn a few miles behind the ...hting lines in Italy or Normandy. For ...ese, motion-picture projectors and ...ms of film are moving forward not many ...s behind our assault troops. Within ...week after Rome was captured a "real ...ck for the barbarians" on the ...ous piazza of that name—we open-...r evening-room business with the film ...propriately titled, "The Heat's On."

...An allotment of three new feature ...ures an hour to some static areas; are ...pped out weekly from New York by ...e Overseas Motion Picture Service. Twenty exchange ...ks. From these ...ed that is a service, indeed. An ...ough home," and the effect on morale is beyond any argument.

There has been a great deal of talk, however, about the kinds of films the soldiers most desire, and a measure of misconception has developed. The prevalent notion is that doughboys want comedies and musical shows exclusively, and that the one type of film which is anathema is that having to do with war. This notion, like most generalizations, does not fairly and sufficiently cover the case.

THERE is no doubt that a lively musical or a breezy comedy, especially one with plenty of pretty girls, is sure to be a hit with GI Joe. A recent report from Italy emphasizes the fact that "anything musical goes down big" and a London observer reiterates that soldier audiences observe returning that more frankly "escapism" films. The Special Services manager of a "GI theatre" in the London area notes that recent favorites with his audiences have been "Cabin in the Sky" and "Lady in the Dark."

But that makes Joe's taste no rare exception to the taste of civilian multitudes. The popularity of musicals and comedies is generally high. And, furthermore, the evidence on soldier film tastes indicates that the doughboys go for the more serious, too. The thrilling war picture hitched by Darryl Zanuck, "Wilson," "Guadalcanal Diary" and "Stage Door Canteen" held top rank when the shooting gave way to "Crash Dive."

Such realistic films as "Air Force" and "Back to Bataan" have been popular all over, but the most successful of these films have been those of the lighter variety. True, this is a war, and the cynic may say, cynically, that the American soldier is hardly given to taking his most popular films this year are "Thank Your Lucky Stars and Stripes," "Hollywood Canteen," "Shadow of a Doubt," "Saboteur" and "Shantytown." But the fact remains that many are more interested in entertainment than in instruction. It is true that more informational pictures and those of more serious nature are being produced for soldier consumption.

It is notable, too, that soldiers are solicitous for informational pictures and those that show realistic scenes, particularly those which show frankly what their weapons can do. (Continued on Page 36)

THE NEW YORK TIMES

The press and radio have joined with motion pictures to inform the home front how the fighting men and women are living overseas. Many worried mothers and wives learned through newspaper stories and radio shows that their men overseas regularly were seeing entertainment films not shown in their neighborhood theatres until months later.

During the past year such well known radio shows as "The Army Hour," "We, the People," "Lux Theatre," "Young Widder Brown," "Lorenzo Jones," "America, Ceiling Unlimited," "Bing Crosby," and "Information Please" gave time to telling the story of the 16 mm. gift films.

The Saturday Evening Post, Liberty, American Weekly, This Week and New York Times Magazine Section and many other magazines and newspapers carried stories. Colliers, Life, The New Yorker and others used cartoons. "Terry and the Pirates" and "Wash Tubbs," comic strips, gave illustrative explanation of the gifts. On these pages are examples of the cooperation described above.

TERRY

GEE—THEY'RE TAKIN' TH' MOVIE FILLUM AWAY...
YEAH...THEY'RE SHOWIN' IT NEXT AT NO.6 ROADBLOCK! MAYBE CHRISTINE AN' THE KIDS WERE WATCHIN' THAT SAME PICTURE LAST NIGHT IN OMAHA...
YOU GUYS SEE A MOVIE EVERY NIGHT—GOLLY!
YEP! BIT YOU SORTA FEEL LIKE AN USHER AFTER A WHILE...SEE YOU NEXT TRIP...
MR. DUNKAN, THE MEN ARE VERY GRATEFUL TO YOU FOR GETTING US A BREAK ON AN EARLY SHOWING OF THAT PICTURE!
DON'T MENTION IT...
I HAD HEARD THAT FRONT LINE TROOPS REACT ALMOST LIKE CHILDREN TO AN AMERICAN MOTION PICTURE—I WANTED TO SEE THIS FOR MYSELF... ALL VERY INTERESTING...

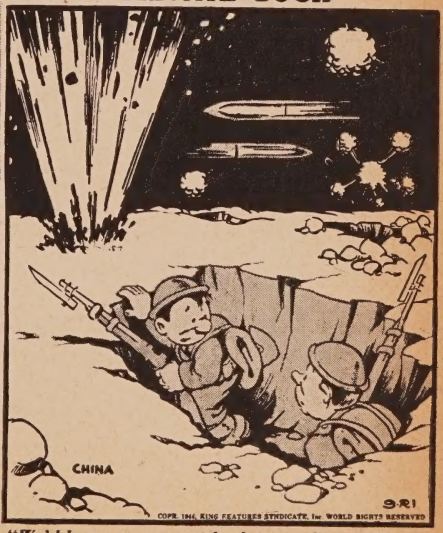
WASH TUBBS — **No Travelogue?** — **BY LESLIE TURNER**

CAPTAIN EASY? MY NAME'S KELLY...SPECIAL SERVICE OFFICER HERE..
YES, LIEUTENANT...HERE ARE THE FILMS YOU'RE LOOKING FOR
EASY ARRIVES AT HIS NEW BASE ON SAIPAN
THANKS.. THEY'RE THE LATEST HOLLYWOOD RELEASES ..FROM BUGS BUNNY TO TH' BIGGEST SUPER-COLOSSAL
I'VE HEARD YOU FELLAS HAD SHOWS ON BOUGAINVILLE WITHIN 300 YARDS O' THE JAP LINES
IT'S ONE WAY WE CAN GIVE THE BOYS A BIT OF THE LIFE THEY KNEW AT HOME, RIGHT UP ON THE BATTLEFRONT
LESLIE TURNER
COPR. 1944 BY NEA SERVICE, INC. T. M. REG. U. S. PAT. OFF.

radio movies!

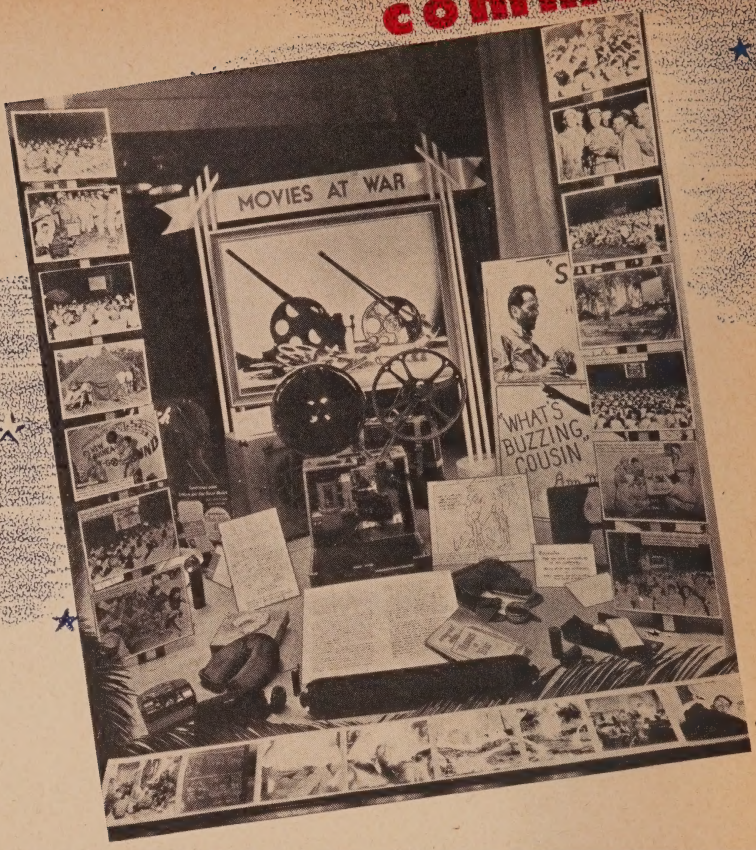
MOVIES AT THE BATTLEFRONT
Servicemen Abroad See Same Films We Do and Often They See Them First
By MARGARET MAUNDER
JUST WHAT THEY WANTED
EMBLEM AND MESSAGE
REGARDED AS ESSENTIAL
St. Louis Globe-Democrat
Feature Forum
EDITORIALS—BOOKS—HIGHLIGHTS—RADIO
SECTION E—Pages 1 to 6
Sunday, June 18, 1944
THE ARMY Overseas Picture Service brings entertainment right to hospital wards during showings in recreation halls. This photograph was taken in a base hospital in the Mediterranean war theater. Note the screen at the right and on the far wall.
WITH PICTURES hanging above and projector on the floor of a bombed house at burning picture is Italy. The bottle-wearing Yanks watched from below the troops to outposts along the front lines.
SOLDIERS leave a film exchange in the Northwest theater of war after getting their weekly movie. Like a 16-gun, in the Ingrid, mounted on their arms. More than twice as many troops can be moved to the line each day.
MOVIE TO-NITE Gary Grant and Priscilla Lane IN ARSENIC AND OLD LACE
CASUALTIES cut-wincing as a hospital ship tows a motion picture pill line. This is one of many that U.S. program includes a theater, one or more films and a news-
AN INSIGNIA of a new movie regiment, soldiers in the picture finds the
MORE LIKE A SCEN
HOURS waiting after onl
LIES WRONG
"If Ingrid Bergman doesn't get the Academy Award for this I don't know my American movies!"
CARL RUBE

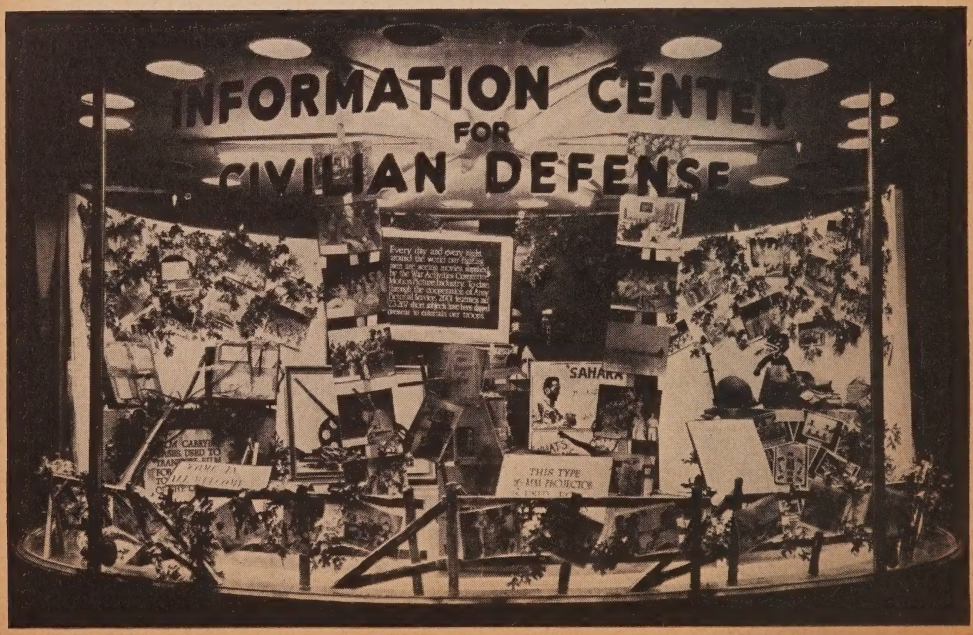
PRIVATE BUCK



"We'd better try to start back to our lines. They're showing outdoor movies tonight!"

commandos


MOVIES AT WAR
WHAT'S BUZZING, COUSIN


INFORMATION CENTER
FOR
CIVILIAN DEFENSE
SAHARA

# of W. A. C.!

MOVIES AT WAR
WHERE THE TROOPS GO the Movies follow
THESE ON-THE-SPOT SCENES ARE REPRESENTATIVE OF THE MOTION PICTURE INDUSTRY'S CONTRIBUTION TO THE MORAL OF OUR FIGHTING MEN ON ALL FRONTS!
SEND YOUR PACKAGES TO MEN IN FOREIGN SERVICE EARLY—
WE HAVE MANY
MOVIES AT WAR

Public Relations men in the Motion Picture Industry are Jacks-of-all-trades and masters of all of them. They must be that because of the community importance centered in theatre operation and film production, distribution and exhibition. The 31 area chairmen of the Public Relations Division, War Activities Committee, are typical of the Industry's commandos. During 1944 they originated plans to inform their communities of the Industry's war activities such as the overseas gift films, the exhibition of government information shorts and war bond, Red Cross, March of Dimes and other campaigns. A few examples of public relations work are reflected in the pictures of this section. They are only a small part of what was done and show a few locations of many that could be represented.

Hollywood, everybody's

main street!

Like the Main streets of Kokomo, Amarillo, Sioux Falls, Pocatello and every other section of the United States, Hollywood has sent its sons and daughters into every kind of war work.

Six thousand or more than one-third of the Motion Picture Industry male workers in Hollywood have entered the combat services. From the screen actors guild 1512 joined up for fighting. Forty-nine star actors were included. Forty-eight executives and producers have gone into uniform. The Screen Directors Guild reports that 132 members went into service and the Screen Writers Guild 230.

Ninety-four movie stars of great box office attraction and performers of lesser light entertained troops on the battlefronts. The Hollywood Victory Committee

states that actors and actresses averaged 50 appearances per day for a 1944 total of 18,331 appearances in 2363 events.

Ninety entertainers made 1545 appearances on 68 tours of Army and Navy hospitals. One hundred and thirty-eight players made camp tours in the past year and 485 shows were given by movie variety troupes at embarkation points, on ships in harbors and staging areas.

For the three war bond drives, 101 players toured the nation in 1944. Eighteen stars went to Canada to aid the Canadian Victory Loan drives.

The Hollywood players made shorts for war bonds, March of Dimes, Women's Army Corps, Red Cross, National War Fund and other war work.

During 1944, Hollywood produced films for the government information service. Twelve studios participated, 13 directors, 30 writers and 57 players. Many training and indoctrination films were made for Army and Navy.

A listing of Hollywood's charitable contributions will be found in the last section of the book. The pictures in this chapter are of stars on overseas entertainment assignments. Yes, Hollywood, mirror of American Life, reflected in its war activities, the hopes, the fears, the aims and accomplishments of every Main street in the United States, from Fire Island to Avalon.

making good neighbors

Good neighbors often become good friends by knowing each other. The Office of the Coordinator of Inter-American Affairs has used motion picture films widely to encourage neighborliness with our friends in South America. Films, projectors and operators were sent into sections where movies are *not* shown. In the non-theatrical field the Latin American countries have the use of more than 325 16 mm. sound projectors and 75 mobile units. Their film libraries contain more than 225 subjects on medicine, education, public health, industry, agriculture, newsreels and miscellaneous documentaries. On this page are two scenes from CIAA service in South America.

better friends!

It has been said that this is the first war being fought with cameras as well as cannon. The Axis used film to misinform. The Overseas Motion Picture Bureau of OWI fought untruth in film with truth in film. The picture titles were in the language of the country where the film was shown. OWI assembled newsreels or short subjects to portray the real America. It filmed material straight from American life. By the end of 1944 fifty-two such documentaries were shown abroad. On this page are two scenes from pictures shown by OWI in Italy, in France, Africa; one of Toscanini and the other is of the great pipeline that carries oil across the United States.

films and the future!

Some day soon the three R's of popular education may be taught everywhere by a fourth "R" meaning "reel" upon which is wound the film to tell junior America how to read, to write and to do arithmetic.

During 1944 a Commission on Motion Pictures in Education, of the American Council on Education, completed a report which was submitted to the Motion Picture Industry. Said the commission:

"The general procedure for planning, production and utilization of films by civilian educational agencies may very well follow the general pattern developed by the film producing units of the war agencies."

The commission declared that the war resulted in the appearance of four distinct types of films, one the "demonstration" film, showing persons how to perform skilled jobs, two, "information" film which conveys ideas and information, three, "incentive" to motivate change and develop attitudes and four, "provocative" film, presentation of problem for consideration.

Elmer Davis (see photo), director of the Office of War Information, speaking at the 1944 annual meeting of the WAC, keynoted a duty that the Motion Picture Industry in his opinion, should assume. He said:

> "The time is coming when we'll need motion picture information on complex subjects. More than through any other medium we can show people the nature of a world trying to reorganize itself. Motion Pictures will play a vital part in helping the world to patch itself up and get going again. We must help make the peace so that the people will get in the habit of peace."

Dr. Shotwell Talks On 'Thinking Film'

The "thinking picture" and its place in the world of today and tomorrow was discussed by Dr. James T. Shotwell, economist and historian, at a War Activities Committee lunch- [illegible] the value of the [illegible]

"We must have a way of security that is not so dear as the preparation for total war, which all war hereafter will be. I want to see the screen become the living literature of the planning that is being done to save this world. The art of the motion picture is going to move the spirit of mankind far more than the radio or the printed word ever can do, once we really learn how to use it, and we are learning fast. The motion picture, great as it is, is only at the beginning

APPENDIX

movies and morale!

A

Films follow the fighting man on every flaming front — a gift of the industry to U. S. servicemen and servicewomen.

1. Number of pictures delivered as of December 30, 1944: 24,867 prints of features; 26,341 prints of shorts.
2. Estimated number of showings each day: 3,500.
3. Estimated daily attendance: 1,450,000.
4. Number of different features shipped annually: 156.
5. Films are selected by a board composed of Army and Navy officers, enlisted men and civilians—set up by the Overseas Motion Picture Service, a branch of Army Pictorial Service. Selections are guided by continuing surveys of servicemen's tastes. The subjects are chosen from all the films of all the producing companies.
6. The value of the industry's 16 mm. gift film is estimated at $24,800,000. This figure is based on the cost of the film stock and printing, plus the hypothetical charge of 5c per man per exhibition.
7. Shipment, distribution and exhibition overseas are handled exclusively by the armed forces.
8. Films are shipped by air to the various Army Pictorial Service exchanges. From there to places of exhibition every method of transportation is employed. To isolated units films sometimes go by parachute. In cold climes, dog sleds are utilized. In other cases, the film goes by whale boat, canoe, native porters, landing craft and Piper Cubs.

B

War Information Films Released in U. S. through WAC:

TITLE	RELEASED
ADMIRAL NIMITZ REPORTS ON THE PACIFIC	11-23-44
V-1 THE ROBOT BOMB (British)	11-16-44
A MESSAGE FROM LT. TYRONE POWER—(War Loan)	11- 9-44
169th ANNIVERSARY OF THE MARINE CORPS	11- 2-44
TARGET JAPAN	10-26-44
IT'S MURDER ("loose talk")	10-12-44
BATTLE FOR THE MARIANAS (Marines in combat)	9-21-44
RED CROSS HOME NURSING	9-21-44
CAR SHARING	9-14-44
THE WAR SPEEDS UP	9- 7-44
REPORT TO JUDY (WAVES)	8-24-44
ARE YOU A HIGH SCHOOL GRADUATE?	8-17-44
MEMO FOR JOE (National War Fund)	8-10-44
MANNING THE VICTORY FLEET	8- 3-44
BATTLE STATIONS (SPARS recruiting)	7-27-44
PREPARE FOR WINTER (WPB)	7-20-44
LIBERATION OF ROME (Anglo-American campaign report)	7-13-44
THE LAST FURLOUGH (ODT)	7-13-44

TITLE	RELEASED
YOUNG AMERICA BACKS "FIGHTING FIFTH." (War Loan)	6-22-44
ATTACK! THE BATTLE FOR NEW BRITAIN (combat report)	6-20-44
VICTORY VACATION (WPB)	6-20-44
MOVIES AT WAR (Film-troops overseas)	6- 8-44
TREASURY BULLETIN (War Loan)	6- 1-44
REWARD UNLIMITED (Cadet Nurses)	5-25-44
ROAD TO VICTORY (5th War Loan)	5-18-44
VICTORY GARDENS (WPB)	5-18-44
SKIRMISH ON HOME FRONT (Economic Stabilization)	5-11-44
CONSERVE PAPER	5- 4-44
NO ALTERNATIVE (Gasoline rationing)	4-27-44
IT'S YOUR WAR TOO (Women in uniform)	4-20-44
WOMEN AND VICTORY (WMC)	4-20-44
THE MEMPHIS BELLE (Flying Fortress on German raid)	4-13-44
THE NEGRO SOLDIER	4-10-44
A PERSONAL MESSAGE TO THE BLACK MARKET (OPA)	4- 6-44
AMERICA'S HIDDEN WEAPON (food)	3-30-44
FIGHT WASTE (WPB)	3-23-44
PRICES UNLIMITED (Rationing)	3-16-44
WHY OF WARTIME TAXES	3- 9-44
WITH THE MARINES AT TARAWA (combat report)	3- 2-44
HELP SAVE TIRES NOW (WPB)	3- 2-44
HELP YOUR GROCER (WPB)	2-18-44
FILE YOUR INCOME TAX RETURN EARLY (TREAS.)	2- 3-44
AT HIS SIDE (Red Cross)	1-27-44
HELP SAVE FIGHTING FUEL (DFA)	1-20-44
THE PRICE OF RENDOVA (What capture of island cost in men and materials)	1- 6-44
WHAT IF THEY QUIT? (TREAS.)	1- 6-44
NO EXCEPTIONS (Home Front Support)	12-30-43
DESTINATION, ISLAND X ("Seabees")	12-23-43
BROTHERS IN BLOOD (Blood Donors)	12-16-43
SAVE WASTE PAPER	12- 9-43
CHIEF NEELEY REPORTS TO THE NATION (WAVES)	12- 2-43
IS YOUR TRIP NECESSARY?	11-25-43
FOOD AND MAGIC (Conserve Food)	11-18-43
BATTLE OF RUSSIA	11-11-43
TIN CAN SALVAGE	11-11-43
FAMILY FUEL (Home Conservation)	11- 4-43
LET'S SHARE AND PLAY SQUARE (Rationing)	10-28-43
SUGGESTION BOX (War Industry)	10-21-43
DAY OF BATTLE (Aircraft Carrier)	10- 7-43
ANGELS OF MERCY (U. S. Cadet Nurses)	9-30-43
OIL IS BLOOD (Saga of Oil)	9-23-43
LAST WILL OF TOM SMITH (National War Fund)	9- 9-43
WINSTON CHURCHILL BUYS WAR BOND	9- 9-43
GLAMOUR GIRLS OF '43 (Women in Industry)	9- 2-43
ONE DAY SOONER (War Bonds)	9- 2-43
BLACK MARKETING	8-19-43
REPORT FROM THE ALEUTIANS	7-30-43
LIFT YOUR HEADS (British Morale)	7- 8-43
WAR TOWN (Community Problems)	6-24-43
MESSAGE FROM MALTA	6-10-43
PRELUDE TO WAR (Army Feature)	5-27-43
WINGS UP (Army Air Force Training)	5-27-43
DOCTORS AT WAR	5-13-43
MISSION ACCOMPLISHED (Bombing Nazis)	4-29-43
RIGHT OF WAY (Travel)	4-15-43
FOOD FOR FIGHTERS (Army Rations)	4- 1-43
AT THE FRONT IN NORTH AFRICA	3-18-43
FARMER AT WAR	3-11-43
SINCE PEARL HARBOR (Red Cross Service)	2-18-43
TROOP TRAIN (Army Transportation)	2-11-43
THE SPIRIT OF '43 (War Taxes)	2- 4-43
FARM BATTLE LINES	1-29-43
NEGRO COLLEGES IN WAR TIME	1-25-43
PARATROOPS	1-21-43
YOU, JOHN JONES (United Nations Relief)	1-14-43

TITLE	RELEASED
COMMUNITY TRANSPORTATION	1- 7-43
COLLEGES AT WAR	12-24-42
NIGHT SHIFT (British Women in War Work)	12-10-42
DOVER (British Morale)	11-26-42
FUEL CONSERVATION	11-12-42
JAPANESE RELOCATION	11-12-42
MANPOWER	10-29-42
SCRAP DRIVE (Newspapers)	10- 8-42
AMERICAN TRADEGY (Forest Fires)	10- 8-42
SALVAGE	10- 8-42
WORLD AT WAR (OWI Feature)	9-18-42
BATTLE OF MIDWAY	9-14-42
FRYING PAN INTO FIRING LINE (Save Fats)	9- 8-42
YOUR AIR RAID WARDEN	7-25-42
U. S. COAST GUARD (Recruiting)	6-18-42
VIGILANCE (Forest Saboteurs)	6- 9-42
MR. GARDENIA JONES (USO Service)	5-29-42
WINNING YOUR WINGS (Recruiting)	5-28-42
KEEP 'EM ROLLING (War Production)	5-25-42
WAR BOND APPEAL	4-21-42
UNITED CHINA RELIEF	4-14-42
RING OF STEEL (America's Debt to Army)	4- 2-42
FIGHTING FIRE BOMB	4- 2-42
LAKE CARRIER (Transporting Iron Ore)	4- 2-42
ANY BONDS TODAY	4- 2-42
THE NEW SPIRIT (Taxes)	2- 2-42
TANKS (Building)	1-23-42
SAFEGUARDING MILITARY INFORMATION	1-16-42
RED CROSS CAMPAIGN TRAILER	12-24-41
WOMEN IN DEFENSE	12-24-41
FOOD FOR FREEDOM	12- 9-41
POTS TO PLANES (Scrap Aluminum)	11-22-41
BOMBER (Building)	10- 3-41
ARMY IN OVERALLS (C.C.C.)	6- 5-41
BITS AND PIECES (Subcontracting)	6- 5-41
AMERICA BUILDS SHIPS	6- 5-41
WHERE DO WE GO (USO Service)	5-28-41
AMERICA PREFERRED (Bonds)	5-20-41
CALLING ALL WORKERS (War Jobs)	4- 9-41
TWELVE ARMY RECRUITING TRAILERS	2-18-41
POWER FOR DEFENSE (TVA)	2- 8-41

C

Hollywood answers the call for entertainment, with all the glamour and genius which is its rich possession made available to USO-Camp Shows for Overseas duty as well as at-home appearances.

Hollywood stars and performers wound up 1944 with a record of 1417 appearances in December to entertain American fighting forces and made a total record for the month of 1654 appearances by 397 players in 222 events. The December figures brought the Hollywood Victory Committee record to a total of approximately 3619 individual performers making 39,665 appearances since the committee was set up three days after Pearl Harbor to allocate players' time in the war effort.

Most important, at home, are the visits of entertaining troupes to the hospitals, where wounded men from the far-flung battlefronts are convalescing. At the present time there are 13 USO camp show units in operation all over the country, putting on shows once a month for the men; at each of 90 hospitals. However, on January 15th, 1945, eight more units were added to the travelling troupes to help expand this program as our Army and Navy hospitals and Rest Centers for the wounded and weary fighting men are filled up with homecoming GIs.

D

TO GIVE IS BLESSED

The movie-going public deserves a vote of thanks for their voluntary giving through collections in 16,203 pledged theatres of the War Activities Committee. Since the beginning of the war, they have contributed $23,405,332.46 to Red Cross, USO, United Nations Relief, March of Dimes, Greek War Relief and Army-Navy Emergency Relief.

In 1944:

The March of Dimes Drive took place January 24th to 30th. Theatre collections picked up 42.8 per cent of contributions from all sources. Theatres with a total of 9,000,000 seats participated in the campaign, with collections averaging 54c a seat. There were, it is estimated, 55,000,000 individual donations.

The Red Cross Drive took place March 23rd to 29th. This is a record-breaking total in theatre collections.

National Collections in Motion Picture Theatres

Red Cross (1944)	$ 6,793,060.04**
March of Dimes (1944)	4,667,520.00*
Red Cross (1943)	3,067,236.25
March of Dimes (1943)	2,116,539.18
United Nations Week (1943)	1,444,723.40
Army-Navy Emergency Relief (1942)	2,120,212.66
March of Dimes (1942)	1,420,568.72
USO (1941)	997,885.95
Greek War Relief (1941)	777,586.26
Total Theatre Audience Collections	$23,405,332.46

* Includes Hollywood collections.

** Includes $1,291,610.04, which covers corporate gifts and Hollywood collections.

Hollywood Charity Contributions

War Chest (1944)	$ 1,170,407.67*
Red Cross (1944)	657,379.00
March of Dimes (1944)	49,101.00

* This was 15 percent of total raised in Los Angeles area.

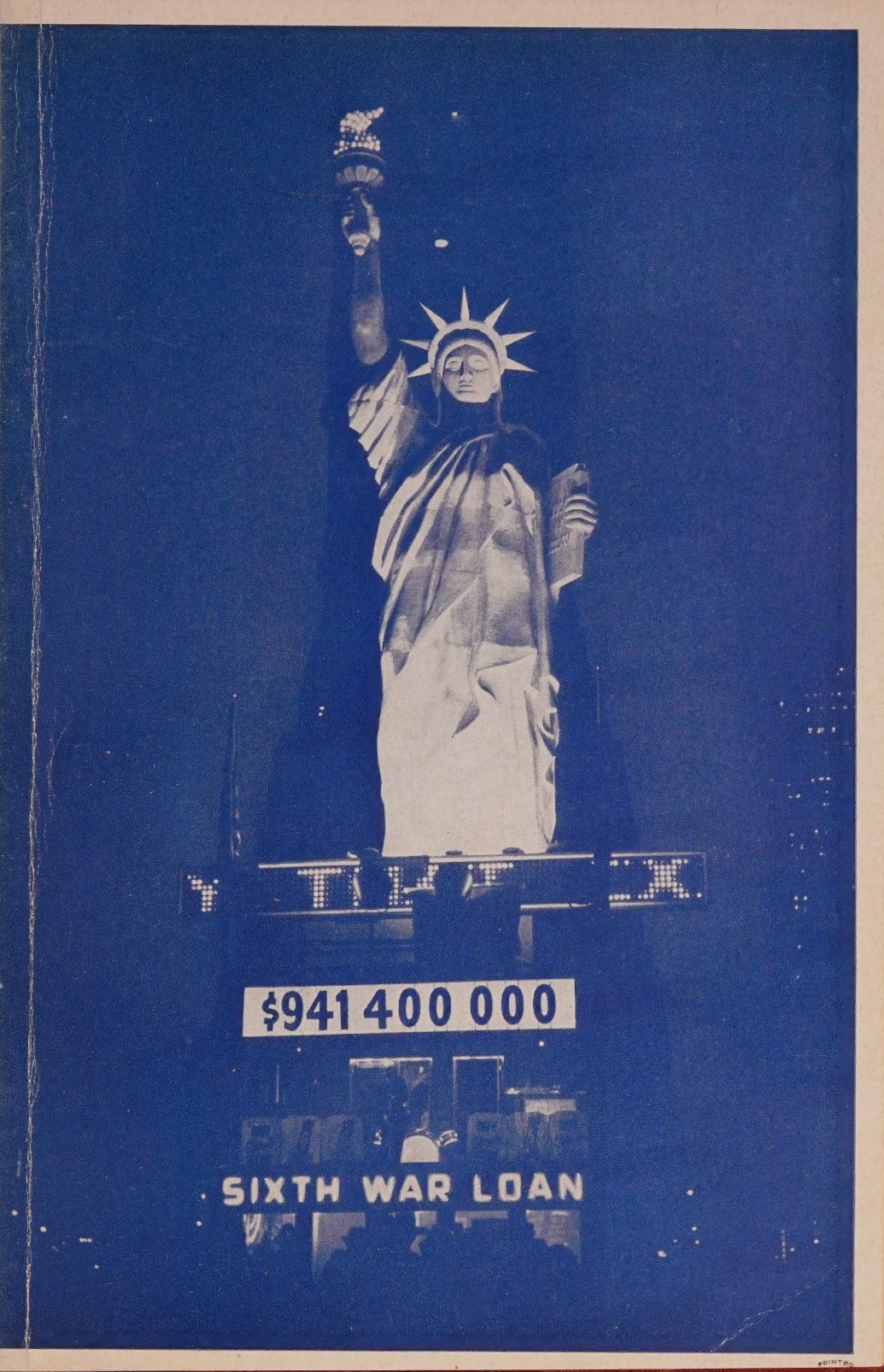
The Permanent Charities Committee administers all industry solicitations in Hollywood. It comprises representatives of the talent guilds, labor unions, producers' associations and allied industries and conducts, within the studios, the campaigns for major causes.

WAR ACTIVITIES COMMITTEE — MOTION PICTURE INDUSTRY

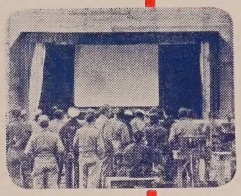
New York City
1501 Broadway

W.A.C.

Hollywood
6233 Hollywood Blvd.


$941 400 000
SIXTH WAR LOAN

MOVIES AT WAR
MOVIES AT WAR
MOVIES AND PEACE
W.A.C.
This is the third volume of "Movies At War," the annual report of The War Activities Committee-Motion Picture Industry. The other two were for 1942 and 1943.
VOLUME 2
1943
VOLUME X
194?
MOVIES AT WAR
LUME 4
945



Many government officials and war-time agencies received assistance from the War Activities Committee of the Motion Picture Industry.

These included:

THE SECRETARY OF WAR
THE SECRETARY OF THE NAVY
HEADQUARTERS, U. S. MARINE CORPS
THE SECRETARY OF STATE
THE SECRETARY OF THE TREASURY
OFFICE OF WAR INFORMATION
WAR PRODUCTION BOARD
AMERICAN RED CROSS
NATIONAL WAR FUND
WAR MANPOWER COMMISSION
THE SECRETARY OF AGRICULTURE
CHIEF U. S. PROSECUTOR,
GERMAN WAR CRIMINALS
DOMINION OF CANADA
WAR FINANCE COMMITTEE
AUSTRALIAN RED CROSS

"Detachment Dismissed!"

With the defeat of Japan, the Motion Picture Industry began demobilizing its war-time organization and began reconverting to peacetime pursuits. The Motion Picture Industry was among the last to wind up its war service as it was the first to sense the need for national aid.

The day after France fell in 1940, a group of movie executives banded together to help the Government meet the twin-funnelled typhoon that swept toward the United States out of Japan in the East and Germany in the West. Pearl Harbor in December, 1941, gave the Industry the War Activities Committee. Its war-time success is the Motion Picture Industry's proud record of achievement. This volume is the fourth of the "Movies at War" series. The four tell a tabloid story of the Committee's work. No valedictory need be uttered. The civilian audiences at home, the uniformed audiences overseas, know that the Industry accepted every assignment from the Government; completed every operation successfully, and gave of its time, its energy, its talents and its property beyond the call of duty.

The days of peace ahead will be no less challenging than the days of war behind. Peace, too, must be fought for with the same degree of national devotion and tolerance and generosity.

WAC 1945 REPORT

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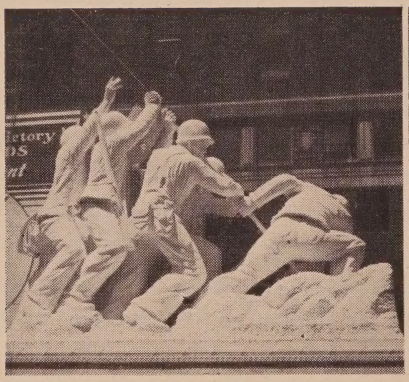
War demands made movie

WHEN the war ended the movie theatres of the United States had attained a well deserved place in the community life of the nation. They did not end their voluntary enlistment with the surrender of Japan. They continued until the national need for their service was over.

Two main tasks were assigned to the Theatres division of the War Activities Committee of the Motion Picture Industry. More than 16,000 houses pledged themselves to show the government information films released through the Office of War Information and the WAC. That was one job. The other was helping out in the War and Victory Bond sales. Many theatres—virtually all of the first run houses—made the selling of bonds a more important task than the selling of seats.



Moving picture theatres used showmanship to help win the war. In New York City theatre men built a statue of Iwo Jima flag raising and brought three of the survivors to the dedication in Times Square. They are shown above, left to right, Marine Ira Hayes, Sailor John Bradley and Marine Rene Gagnon. A Bronx, N. Y. manager gave away clocks to bond buyers. Boston theatres used a circus clown and other big top stars to promote bonds.

theatres community centers

The theatres, however, did many more jobs, collected blood plasma, scrap metals, paper, promoted war work. Many of them were meeting places for local war groups. They became largely town meeting houses.

In the 37 months the OWI operated, theatres received 77,387 prints of 177 subjects. The total number of persons who saw the films was 275,823,866.

During the war bond and Victory bond campaigns, the theatres held 42,661 free movie days and 29,913 bond premieres. More than a third of the 16,660 theatres who took part in the bond campaigns were issuing agents for the Treasury. Many theatres employed extra workers to solicit, sell and record bond sales in their lobbies.

In Albany, N. Y., theatre men were given a section of a war-time industrial show. Caroline Burke of Portland, Ore., shared a cab during a New York rain storm with Peggy Ann Garner, 13-year-old actress. Peggy sold her a bond at the premiere. St. Louis teamed up with American Legion and Uncle Sam to sell bonds. A Brooklyn manager helped the Red Cross with a strength-testing machine, giving prizes to patrons and then taking the prizes for the Red Cross.

Selling bonds prime task

Motion picture theatre managers and their staffs gave a large share of their time to war-time assignments. One of those assignments for more than 7,100 theatres was the selling of war bonds to patrons. In the Seventh campaign the motto was "Buy Bonds At Your Favorite Motion Picture Theatre." Above, Joe Rosenthal, AP photographer, is showing a poster to Jimmy Cagney and Spencer Tracy. Below, a Washington theatre employee at a bond-selling desk. The Washington monument shows in a picture of a capital bond rally.

War first! Business second!

That's the slogan of U.S. movie houses... The war comes first!

by Jerry Mason

THIS WEEK'S SPOTLIGHT

SIGNS on the theater in a North Carolina town said: "Corrysx Matinee — Admission Free With Scrap." A boy marched up to the window, pointed to an abandoned, pre-repeal copper still he had dragged behind him, said: "Ticket, please."

In a California city, six boys, pulling three wagons, appeared at the box-office. All six motioned at the 500-pound safe supported on their wagons, said: "Tickets, please."

In a New Jersey town, a marine — home from the Solomons — spent one night of his precious leave doing exactly what he had done before he enlisted: selling Bonds as an usher in his neighborhood movie.

Focal Point

SCENES like that are being repeated day and night in every U.S. movie theater. Reason: your movie house has become a vital focal point for all community war effort. The neighborhood theater is now one of the world's biggest government agencies. It has 16,486 branches — at least one in every city, town, village in the country. Through its War Activities Committee, it is the middleman between the government bureaus which want to get a message across and 80 million moviegoers.

Selling tickets is just a fraction of U.S. theaters' job today. They are in the scrap business permanently. They sell War Bonds and Stamps. They collect funds for USO, Army and Navy Relief, Greek War Relief, Red Cross, United Nations, Infantile Paralysis. They get blood donors for the Red Cross. They've recruited Waves and Spars. They collect entertainment equipment for war prisoners. And — an important war message appears on every screen in the country on the average of every 30 minutes.

Theater page for one of our best scrap-collectors

Right now, your theaters are selling close to a million dollars' worth of Bonds and Stamps every day. At least once a month their owners forget completely about expenses, stage a Scrap Matinee for young movie-goers. In less than three months, the nation's kids brought in — as admission tickets — 386 million pounds of heavy metal, rubber, rags. When the War Production Board had to turn up precious copper in a hurry, it wasted no time, went directly to theater operators, asked them to help. They produced, are still producing.

They Show How

JUST as important: movie screens have been invaluable in putting across essential ideas. They explain point rationing, tell how to save fats, show why buttoned lips save ships, are geared to transmit to you any government message.

Typical of all movie operators — either the small independent or the big-city magnate — is the chain-theater owner in New York State who sent a letter to the managers of each of his 30 theaters: "If it's a question of selling your show or of selling Bonds and Stamps, put business second."

THROUGHOUT the war, movie people gave many hours of their time and millions of their dollars to the national effort of winning the war.

Jerry Mason, writing in The Herald Tribune, said one theatre owner instructed his managers to sell bonds first and tickets second. Mason's news story is reproduced on this page.

A National War Fund film, "Here Come the Yanks," was distributed through the War Activities Committee this year and shown by theatre owners as a public service. Many of them tied it in with their Community Chest campaigns. A scene from the film is shown below. It is of a loaded transport bringing the Yanks home from Europe. Paper collecting was undertaken by many theatres. In Minneapolis the motion picture houses collected 1,542,281 pounds in 1945 and 1,465,825 pounds in 1944.

Theatres cap bond selling

MOTION picture theatres and other divisions of the Motion Picture Industry ended their war-time work for Uncle Sam with the Victory loan campaign — the greatest of the many outstanding volunteer tasks of this Industry.

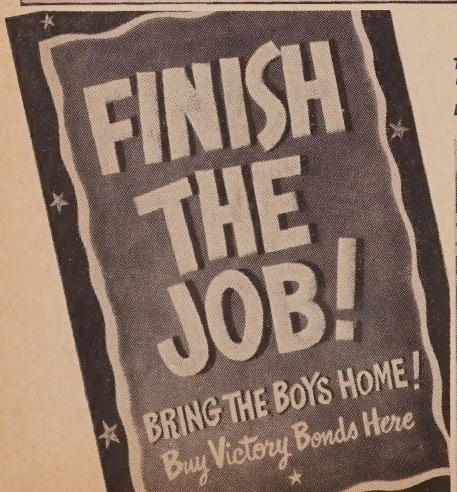
In seven war bond drives, the movie people sold or were responsible for selling many million dollars' worth of E bonds. No other Industry, on the authority of the Treasury Department, did more of an outstanding job for the Government.

Showmanship and salesmanship — the two necessary attributes of the film maker, the film distributor and the film exhibitor—were drained of possibilities during the last, the Victory loan. Devotion, diligence and determination were mixing ingredients drained from patriotic hearts.

As in other bond campaigns, the movie theatres gave away their houses and their money-making audiences to hold bond premieres for purchasers of bonds. Distributors gave away their films for these shows. Intense effort was used to

BUY A VICTORY BOND TO-DAY ... and keep it
UNITED STATES TREASURY DEPT.
Official ISSUING AGENTS
VICTORY BONDS ON SALE DAY
BUY A VICTORY BOND TO-DAY
KEEP IT!

The Franklin D. Roosevelt memorial bond was a feature of Victory Loan campaign. Mrs. Roosevelt, the President's widow, is shown buying a bond from Greer Garson. Below, a children's premiere in Wellsboro, Pa., and poster distributed by the Motion Picture Committee.



with Victory Loan!

stimulate the selling of bonds at theatres. Special films were made in Hollywood and shown in the theatres. Thousands of theatres held special events and cooperated in civic events. Some of the unusual events originated by the motion picture committees locally or in which they cooperated included a rodeo in the Texas prison system; in Des Moines a Des Moines project to interest farmers in which a farm tractor and a jeep were prizes; a broadcast from the deck of the battleship Missouri and a Baltimore undertaking where Boy Scouts went from door to door soliciting sales for theatres. The late President Roosevelt's neighbors at Hyde Park got together to purchase the Roosevelt $200 bond. The Fall River, Mass., council helped out a movie bond show by appropriating $7,500 for expenses. Theatres in New Hampshire sponsored a two-hour lights on period, while 14 regular radio shows asked listeners to buy bonds at their movie theatres. There were 4,522 bond premieres held, 1,514 children's premiere matinees and 12,107 free movie days.

Radio and stage stars joined with the Motion Picture people in selling Victory bonds. Here are shown three stars of entertainment, Van Johnson buying bonds and June Havoc and Henny Youngman in a Times Square rally. At right are a poster and trade paper ad used in the campaign.

"Buy Bonds at your 7th movies come through again! WAR LOAN

NATIONAL
FREE MOVIE DAY
JUNE 6th, 1945
Buy Another Bond in Commemoration of America's First Anniversary of History's Greatest Invasion...
D-DAY
Free Admission to this Theatre on June 6th, with the Purchase of a War Bond Here!
Help Speed Total Victory in the
MIGHTY
7th
War Loan
WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
1501 Broadway, New York 18, N. Y.
IN COOPERATION WITH THE WAR FINANCE COMMITTEE OF THE UNITED STATES TREASURY DEPARTMENT

The Seventh War Loan Campaign of the Motion Picture Industry emphasized in its sales promotion the slogan:

"Buy your bonds at your favorite movie theatre."

This message was used in all the advertising, national and local, all radio appeals and in the special films that were thrown on the 16,660-odd motion picture screens in the United States.

The theatre people backed up the appeal with 18,040 special free movie shows where the ticket of admission was the purchase of a bond. There were 10,996 free movie days, 5,159 premieres and 1,888 children's matinees. Virtually all the movie houses maintained special booths for bond sales or sold them at the admission cages.

Three short subjects and a two-reel feature, "All-Star Bond Rally," were shown on movie screens in support of the campaign. The "All-Star Bond Rally" played in more than 14,600 theatres. As a 16-mm subject it was shown in thousands of factories, clubs, churches and other meeting places where the regular theatre size 35-mm film could not be shown. All television stations televised the film.

A national Free Movie Day was held on June 6, anniversary of the landing in Normandy. A night-before broadcast from the Paramount Theatre in New York honored Captain Glenn Miller, the orchestra leader, lost on an airplane flight over Europe, and pointed-up national movie day.

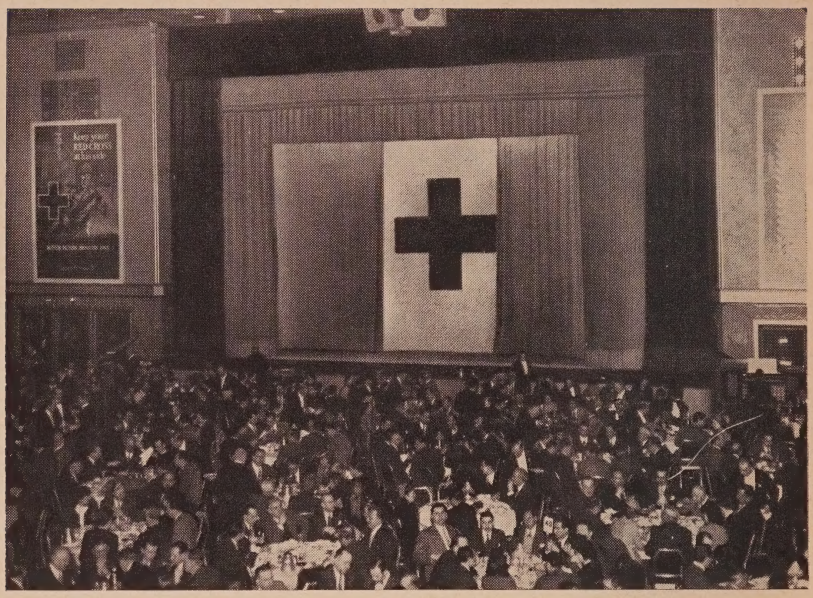
The Seventh War Loan Campaign stressed the sales of bonds in theatres. Below is scene outside a St. Louis theatre and inside lobby of a Denver movie house during the campaign.

favorite movie theatre!"

The Seventh War Loan Campaign was held May 14 to June 30. The unveiling of a statue representing Joe Rosenthal's famous Associated Press photo of the raising of the American flag on Iwo Jima, in Times Square, New York, was a feature of the campaign. Two Marines and a Navy medical corpsman who were in the photo, and Rosenthal were present.

In the top picture, Jerry Colonna, Bob Hope and Bing Crosby give off with a little harmony in behalf of bonds. Below, a Chicago theatre has a crowd awaiting a bond premiere.

First in Red Cross Drive



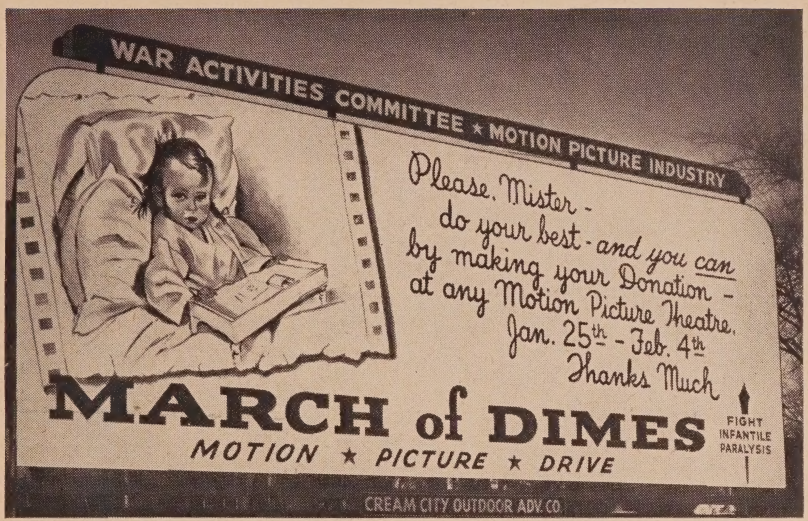
BASIL O'CONNOR, national chairman of the American Red Cross, singled out the Motion Picture Industry as the "outstanding fund-raising organization" during the 1945 campaign for funds. The compliment was voiced at a luncheon ending the Industry's theatre collection effort for the year.

That effort had been so successful that $7,290,164.37 was raised. In 1944 the amount collected was $6,793,060.04 and in 1943 it was $3,067,236.25.

Collections were taken up in 14,539 theatres during the Red Cross drive of the past year. A colorful breakfast rally in New York City opened the national theatre collection campaign.

The War Activities Committee breakfast scene is shown above, and also a reproduction of a poster used in the campaign for funds.

March of Dimes


WAR ACTIVITIES COMMITTEE ★ MOTION PICTURE INDUSTRY
Please, Mister -
do your best - and you can
by making your Donation -
at any Motion Picture Theatre,
Jan. 25th - Feb. 4th
Thanks Much
MARCH of DIMES
MOTION ★ PICTURE ★ DRIVE
FIGHT INFANTILE PARALYSIS
CREAM CITY OUTDOOR ADV. CO.

THE Motion Picture March of Dimes committee collected during the 1945 campaign from theatre audiences and employees of motion picture companies, $5,978,939.34. This is the greatest amount in the movies' annual campaign for funds to fight infantile paralysis.

More than 14,000 movie theatres participated in the campaign this year. It was estimated that 77,000,000 persons contributed in movie houses.

Since 1941, the movie industry's grand total in March of Dimes drives is $14,600,000.

When this year's campaign began, its inspiration, Franklin D. Roosevelt, was President. When Nicholas M. Schenck, national chairman, presented a check for the money collected to the President, Roosevelt was dead and Harry S. Truman of Missouri was President.

Chairman Nicholas M. Schenck of the Motion Picture Industry's March of Dimes Committee and Basil O'Connor, right, chairman of the Infantile Paralysis Foundation, present a check for $5,978,939 to President Truman. The money was collected from theatre audiences. Above, an effective billboard in Milwaukee showing an appealing poster.

G.I.'s pick film favorites!

Sgt. Lou Norulak, at Walter Reed Hospital, presents a GI Oscar to Bing Crosby who was selected by soldiers in eight theatres of war as the best actor.

SOLDIERS in eight theatres of conflict, around the world, expressed their preference for motion picture actors and actresses. The Army Pictorial Service, which supervised the distribution and exhibition of the 16-mm gift films, collected the votes.

The GI Joes selected Jennifer Jones as their top actress and Bing Crosby as their favorite actor. Rita Hayworth was voted "Number One Glamour Girl"; Eddie Bracken as the ranking comedian of the servicemen and Leo McCarey as the directcor they liked best.

Miss Jones won for her work in "Song of Bernadette," Crosby and McCarey for "Going My Way," Miss Hayworth for "Cover Girl" and Bracken for "Miracle of Morgan's Creek." GI Oscars were awarded the stars by patients at a ceremony in Walter Reed Hospital, Washington.

Rita Hayworth, named by soldiers as their favorite glamour girl, at Walter Reed Hospital, where she received GI Oscar. Here she is talking with Maj. Gen. Harry C. Ingles, chief signal officer of the Army.

Jennifer Jones, labeled by the GI's as the best actress of the year, is here talking with Maj. Gen. Norman T. Kirk, surgeon general of the Army, at the Walter Reed Hospital ceremonies where GI Oscars were presented.

Japs forgot war for movies!

21 June 1945
Okinawa Beach

Dear Sir,

Today I received a copy of the 1945 edition of "Movies at War" and thank you. It was truely a fine job and very interesting.

One thing caught my eye — a cartoon of Japs watching a picture on page thirty-one. It brought to mind two incidents I thought you'd like to know of.

Before joining the tank battalion and the famous 77th Division I was in the 24th Replacement Battalion on an island in the Marianas. One evening during a movie Lieut Shiel of the 24th Infantry Regt discovered a Jap machine gun trained on the area. The show was stopped and eleven Japs were taken prisoner from among the audience.

The other time I only heard — On Okinawa fourteen Japs were killed in a theatre area during a showing of "Hotel Berlin."

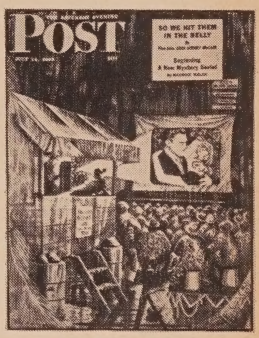
Thanks again for the book. I enjoyed it.

Sincerely
George B Bunch
Chap Bunch

DURING the showing of a gift film on an island in the Marianas in the Central Pacific an unmanned Japanese machine gun trained on the area was found by a Lieutenant Shiel of the 24th Infantry Regiment. He subsequently found the crew and other Japanese soldiers, *eleven* in all, in the movie audience.

On Okinawa, 14 Japanese in an audience watching "Hotel Berlin" were killed. These incidents were related in a letter reproduced at left on this page. While fighting in the German West Wall, the opposing troops were so close together that the Germans heard and applauded the music of a movie being shown Americans.

THIS WEEK'S COVER



WE imagine it is hard for anyone who has never sat on a Pacific spit kit of an island for months on end, contemplating the shapely curves of a can of tinned-pork products for emotional release, to understand Stevan Dohanos' cover. After such soul-gnawing, a flickering, one-dimensional pin-up girl enlarged many times on an improvised screen must have the pulling power a naked electric-light bulb has for a moth. Most South Pacific movies are now first-run, sometimes world premières; but when "Wilson" was shown on Okinawa before an audience just back from the front lines, there were eight air-raid interruptions, and the show assumed a three-and-a-half-hour Gone With the Wind proportion. Perhaps the reason why Dohanos' G.I.'s are willing to sit in the rain is that their bucket seats are really magic carpets taking them home to Main Street for an hour or two.

Magazines, newspapers and service publications found the gift film a subject for art and articles. A Saturday Evening Post cover and a cartoon in The New Yorker, and scattered stories from the Astoria Signal Corps newspaper and an Associated Press dispatch from Guam reproduced on this page, testify to this.

The biggest audience ever present for a single showing of a film was that at the premiere of "Conflict" on a Pacific island. An Army Pictorial Service officer present at the screening reports that 18,000 men attended the show. The island's whole public address system

There's an al fresco theatre for servicemen on Saipan which reports the strangest movie audiences of the war. Seems the theatre is laid out against the side of a hill. While the American troops sit watching the show in the "orchestra," Jap soldiers still fighting on the island sneak up at the top of the hill to the "balcony." One captured Jap is reported by the [illegible] lished in the islands, to [illegible] fire on the Americans [illegible] movies are the only enter[illegible]

There is at least one major respect, however, in which filmgoing overseas is different from Saturday night at the Bijou. The Army Pictorial Service film circuits on a given night include such unlikely places as a brewery, cafe, monastery, wine cellar, cave and barge deck. The overseas doughfoot sees his movies wherever there is room

Flooded Theater Fails to Prevent Guam Movie Show

Headquarters 20th Air Force, Guam, Aug. 2—(AP)—What's that song they sang—"Nothing Can Stop the Army Air Force." And it applies to rain, too.

Early yesterday 3.41 inches of rain fell on Guam in two hours, threatening to spoil the world premiere movie story of Eddie Rickenbacker titled "Capt. Eddie."

The rain filled the open theater with mud and water up to stage level. The first five rows of box seats were floating in what might be called the orchestra pit.

"We could train combat crews in airplane ditching procedure," lamented Headquarters Special Service Officer Capt. E. T. Brady of Baltimore, Md.

Fire trucks worked steadily throughout the day pumping out water and the show went on after a band concert led by Sgt. Rudy Masse of New Bedford, Mass.

Army's chain of movietheatres circled the world!

Twenty-one film exchanges distributed the 16 mm gift films which the Motion Picture Industry contributed to the armed services. Each year of the three years the gift films were available the chain of exchanges changed as the fortunes of war changed. This is the list of exchanges when the war ended. It is the key to the map locations.

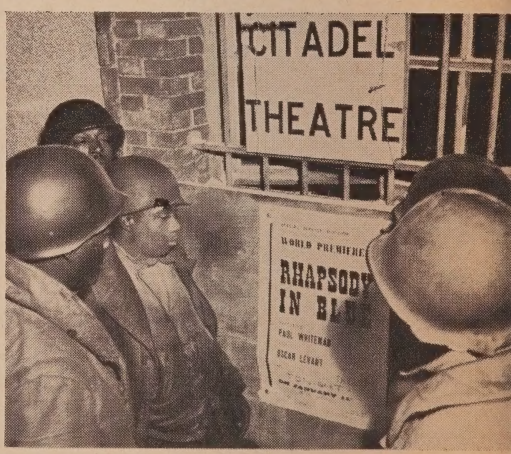
A. NEW CALEDONIA	H. CAIRO	O. ST. JOHN'S
B. SAIPAN	I. CASERTA, ITALY	P. BERMUDA
C. MANILA	J. PARIS	Q. THE ANTILLES
D. OKINAWA	K. CASABLANCA	R. PANAMA CITY
E. IWO JIMA	L. REYKJAVIK	S. ANCHORAGE
F. NEW DELHI	M. GREENLAND	T. EDMONTON
G. TEHERAN	N. GOOSE BAY	U. PEARL HARBOR

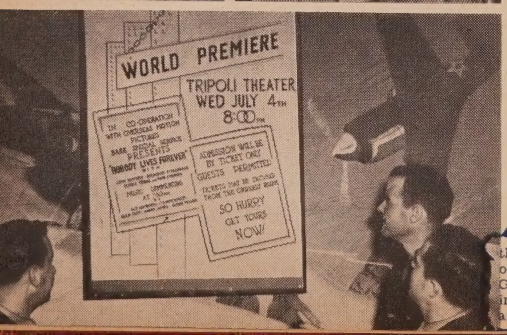
Thanks to "Harrison's One World, One War for basic map. Fortune, March, 1942. Copyright Time, Inc."

Soldiers saw films first

MANY of the leading entertainment films released during the past year drew their first audience attention on islands in the Pacific and behind the shifting battle lines in Europe. Other military posts outside the continental United States were premiere locations for new pictures. Included in the list of top pictures which had their introductions along the GI foxhole circuit were "My Reputation," a world-wide premiere; "A Tree Grows in Brooklyn," world wide; "Rhapsody in Blue," Germany; "Christmas in Connecticut," world wide; "Cinderella Jones," world wide; "Escape in the Desert," world wide; "Blood on the Sun," Okinawa, Iwo Jima and Manila; "Week-End at the Waldorf," Okinawa; "Nobody Lives Forever," world wide; "Captain Eddie," Guam; "The Big Sleep," world wide; "Story of GI Joe," Okinawa and Ie Shima, where Ernie Pyle was killed; "Kiss and Tell," "Her Highness and the Bellboy" and "Three Strangers," all world wide.

The Industry's gift film service ended on October 31. At the end of that time the number of feature subjects delivered to the Army was 43,306 with 33,236 short subjects. The value of this gift was estimated at $40,000,000, including cash spent for raw film, raw stock contributions, laboratory profits, Technicolor's contribution and estimated copyright value of five cents per man for an attendance of about 800,000,000. The original gift of 80 prints was made in a ceremony at WAC headquarters a few weeks after Pearl Harbor in 1942.





Photographs are of overseas premieres. "Rhapsody in Blue" and "My Reputation," in Germany, on the road to Berlin; "Nobody Lives Forever," in Iceland, and press notices of "Week-End at the Waldorf," at Okinawa, and "A Tree Grows in Brooklyn" in Iran. Below, an army service paper story.

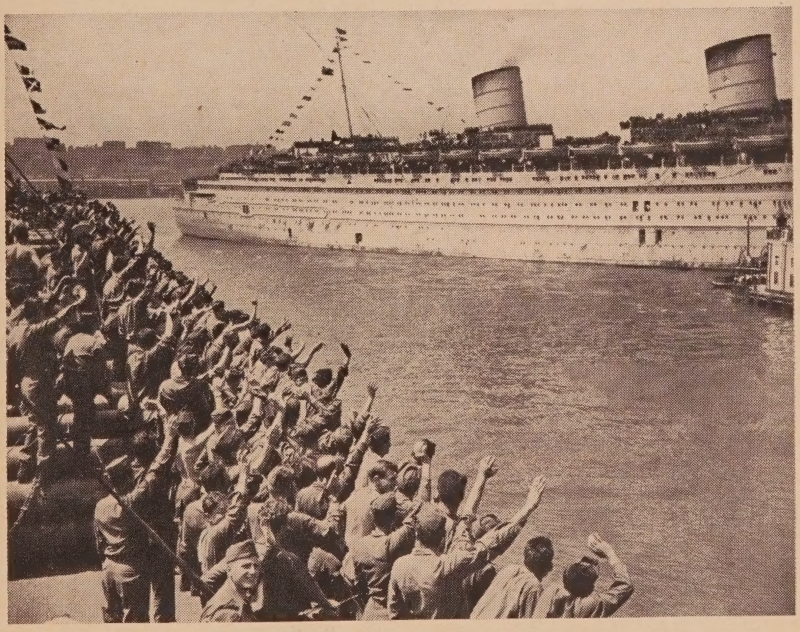
Cpl. Robert Miller lived in Hollywood and worked at a studio there before the war, but the first movie premiere he ever saw was held only a few months ago near Teheran, when a 16mm. print of "A Tree Grows in Brooklyn," shipped overseas as a gift of the motion picture industry via the Army Pictorial Service, had its first public performance at a Middle East Army camp.

Movies on G.I. transports

FIVE "movie" theatres with seven shows each day furnished entertainment for homeward bound GI's on the two giant liners, Queen Elizabeth and Queen Mary. In war-time the soldier movies were shown on the ships' Europe-bound trip. The Queens carry on each trip more than 14,000 troops.

The films for these giant transports and all other troop carriers and hospital ships around the world are furnished from the stock of 16-mm gift films provided by the Motion Picture Industry and distributed through the Army Overseas Motion Picture Service.

On the two Queens, pictures are shown on both sides of the two promenade decks and in the swimming pool which, of course, is empty and covered over. The soldier audiences are on both sides of the screens on the decks. Six new entertainment films and six shorts are put aboard the liners on each trip. Many of the films are of new pictures not yet released to the civilian public. Four shows are held every afternoon beginning at 1 p.m., and 3 at night. commencing at 7 p.m. The Queens make the Atlantic crossing in four days. The Transport Service Detachment of the Army Transport Corps supplied the officer personnel which handles the films. Operators and other aides are picked from the returning GI's.



Transports and hospital ships bringing troops back from Europe and the Pacific depend largely upon the Industry's gift films for entertainment. The two big Queens, Elizabeth and Mary, each carrying 14,000 men on a trip, had five improvised movie theatres each giving seven shows a day. Above is the Queen Elizabeth entering New York harbor with a passenger list of GI's. Soldiers coming in on the transport Monticello wave a greeting. Many of the films shown aboard the transports were pre-releases that were not shown to general public until months after the GIs saw them.

News Reels—Eyes and

NEWSREEL cameramen, in uniform and in civilian clothes, have given to history the complete pictorial story of the war the United States fought against the Axis.

All of the uniformed services, Army, Air Corps, Navy, Marines, Coast Guard, Office of Strategic Services, had cameramen who recorded the work of their branches. These service photographers rode with the armored divisions, trudged with the infantry, dropped from the sky with the airborne troops and sped through the air and over the sea with airmen. Many of them died on duty.

The American newsreel companies sent cameramen with the armies and the fleets who augmented film provided by the Army and Navy. They, too, died and were wounded on duty.

All of the veterans of the news lens, in service and in civies, dead and alive, merit the thanks of movie theatre audiences who were the best informed people in the war, chiefly because newsreels were made available.

Ears of the World!

THE fourth year of WAC —1945—was chock full of news events, history-making events. Newsreels covered them in stride but under great pressure.

First, the war ended. Germany went down on May 8 and Eisenhower took over control of a portion of Nazi-land. Other United Nations members took over other sections. Japan stunned and battered from the air and from the sea, driven relentlessly back from the Pacific islands it had ruthlessly snatched away, fell apart on August 8 when the atomic bomb hit Hiroshima and Nagasaki.

President Roosevelt died on April 13, and Harry S. Truman became the first Missourian in the White House. There were many other newsy events. A study of the newsreel shows their interest was divided as follows:

Pacific War	32%
European War	25%
Homefront War	20%
Sports	10%
Reconstruction	13%

(CONTINUED ON NEXT PAGE)

Newsreel cameramen follow the news! In **(A)** an American seeks a shot in a Russian village. **(B)** Cameraman working under fire in Italy. **(C)** In a Pacific setting. **(D)** One from U.S.A. meets former pal in Hong Kong who had been a Jap prisoner. Into the sky **(E)** goes a cameraman.

A

B

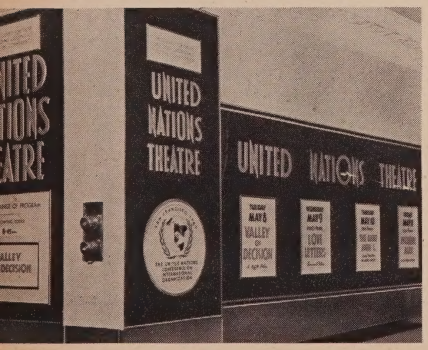
C

MANY newsreel combat cameramen went from Hollywood. Those in the Army trained at Astoria on Long Island, the Navy trained its men in Washington and the Marines on the Pacific Coast. Newsreel soldiers used camera and rifle on every front. (A) Somewhere on the road to Berlin a newsreel man photographs a tank. (B) Filipino youngster in Leyte, Philippines, welcomes an Army cameraman. (C) South Pacific native helps cameraman "tote" gear. (D) Cameramen are in on capture of German by the Fifth Army in Italy. (E) Anti-aircraft gunners turn their 40-mm on tanks in Germany and a lensman is there, too.

Movie Theatres for United Nations Conference

United Nations
THIS THEATRE EXCLUSIVELY FOR THOSE HOLDING CREDENTIALS TO THE WORLD SECURITY CONFERENCE
THE MOTION PICTURE INDUSTRY PRESENTS UNITED NATIONS FILMS
UNITED NATIONS THEATRE

A special entertainment movie theatre for the United Nations was set up at San Francisco conference. Above is scene outside of the theatre and below left an interior. Right, lower, picture of newsreel film in case presented to each of the countries by the Motion Picture Industry. List of feature films shown is on opposite page. At the Conference documentary theatre each day of the work week was given over to individual countries or sections. Monday was for the Western Hemisphere, United States, Canada, South and Latin America; Tuesday, small nations of the Conference; Wednesday, the British Commonwealth; Thursday, France, and Friday, Soviet Russia.



FILMS for entertainment and information were provided the delegates to the United Nations Conference at San Francisco last April and May through the courtesy of the Motion Picture Industry.

A movie house—the Alcazar—was rededicated the "United Nations Theatre." In it were shown each day feature productions, chosen from the product of the countries making up the United Nations. The theatre was free to the delegates, the employees and the press and radio people covering the conference.

In the St. Francis Hotel, the Industry operated a small theatre where documentary shorts and longs from the United Nations were exhibited. A special newsreel crew of photographers made pictures of the conference and the delegations. These were shown in the United Nations Theatre. After the conference the Motion Picture committee, in charge of the conference project, presented delegations with a film story of the conference featuring the delegates' activities. The commentary was in the language selected by the country receiving the gift.

A special committee of Industry people screened all films, both American and foreign that were shown to the visitors at San Francisco. Pictures representative of the national life and customs of the people of the United Nations were shown.

THE SECRETARY OF STATE
WASHINGTON

Fairmont Hotel
San Francisco

June 16, 1945

Dear Mr. Lee

I am deeply appreciative of your thoughtfulness in sending me the film of the proceedings of the Conference. It was very kind of you and the Committee and I wish that you would extend to them my appreciation for this handsome memento of the Conference.

With many thanks and best wishes,

Sincerely yours,

Mr. Claude F. Lee
President's Committee of the
Motion Picture Producers and
Distributors of America, Inc.
28 West Forty-fourth Street
New York, New York

FEATURE FILMS SHOWN AT THE UNITED NATIONS THEATRE, SAN FRANCISCO

The Silver Fleet (British)
The Rainbow (Russian)
Going My Way (American)
La Marseillaise (French)
The Fighting Lady (American)
Three Caballeros (American)
Wilson (American)
Grand Hotel (American)
Tonight and Every Night (American)
Gone With the Wind (American)
Rhapsody in Blue (American)
Valley of Decision (American)
Love Letters (American)
The Great John L. (American)
Wonder Man (American)
Billy Rose's Diamond Horseshoe (American)
Ivan the Terrible (Russian)
The Human Comedy American)
Can't Help Singing (American)
Maria Candelaria (Mexican)
Cover Girl (American)
They Met In Moscow (Russian)
Two Years Before the Mast (American)
The Thrill of Romance (American)
The Corn Is Green (American)
Those Endearing Young Charms (American)
A Bell for Adono (American)
Colonel Blimp (British)
Alexander Nevsky (Russian)
That's the Spirit (American)
Christmas in Connecticut (American)
Back to Bataan (American)
Meet Me In St. Louis (American)
A Tree Grows in Brooklyn (American)
Hollywood Canteen (American)
Where Do We Go From Here (American)
It's A Pleasure (American)
From Pillow to Post (American)
Men in Her Diary (American)
Miss Susie Slagle (American)
The Way Ahead (British)
Son of Lassie (American)
San Francisco (American)
The Picture of Dorian Gray (American)
Nob Hill (American)
Out of This World (American)
Shadow of a Doubt (American)
Song to Remember (American)
Enchanted Cottage (American)
Devotion (American)
China Sky (American)
Along Came Jones (American)
Incendiary Blonde (American)
Conflict (American)
Junior Miss (American)
Captain Eddie (American)
Bedside Manner (American)
Song of the Islands (American)
Old Acquaintance (American)

Foxhole show circuit

HUNDREDS of actors and actresses from the Hollywood movie lots were recruited by the Hollywood Victory Committee and USO Camp shows for the "Fox Hole Circuit" which stretched around the world, wherever there were American fighting men and women.

Between Pearl Harbor, December 7, 1941, and V-J Day, September 8, 1945, 6,810 artists from the film capital of the world—some of them famous names, most of them *not* so famous—traveled 5,237,000 miles to entertain GI's, wherever GI's were located. The show folk, in addition, visited 109 Army and Navy hospitals. There were 256 USO Camp show trips and 94 overseas tours. They also made many bond trips.

Here are moving picture actors and actresses visiting soldiers in hospitals where they put on "Fox Hole Circuit" shows. Many of the war's heroes eagerly sought the actors' autographs and vice versa.

booked Hollywood's best!

With the war over they did *not* store away their traveling togs and forget the needs of reconstruction. Thousands of men in hospitals at home and abroad required entertainment. Thousands on duty in Germany and Japan and the island bases of the Pacific needed entertainment. Hollywood continued to furnish its glamour and its talents to the camp shows. The Hollywood Victory Committee, representing all motion picture actors, has committed itself to furnishing entertainers so long as there are service men overseas or in hospitals and camps in this country.

Homesick and miserable, the GI's and Leathernecks welcomed any kind of entertainment. First in their preference were the beauteous singers, dancers and actresses of movies, stage and radio. On this page are shown some of the beauties of Hollywood on show tours in Europe and Asia and overseas bases in between. Hollywood performers before Japan collapsed made 119 overseas tours, using 174 players.

G.I.'s filmdom's first run

MOVIELAND'S actors and actresses, like Movieland's entertainment films, found their first run audiences in the camps and along the battlefronts. They went to Germany, the Philippines, Okinawa, France, Austria, Holland, Italy, the Aleutians, China, Burma, wherever there were Americans engaged in overwhelming Germans and Japs. "Theatres" sometimes were indoors, sometimes outdoors, in sunshine, in rain, in snow and often in mud. But always there were American boys glad to see them. Here movie folk are seen in Nurnberg, Germany, the South Pacific, France and China.

Everybody gets into the act!

THE USO Camp Show performers never knew when their routine might be altered by weather, by enemy action or Army regulations. Some of the best shows were tossed together to meet emergencies when prearranged schedules broke down. The film folk who went overseas found their greatest enjoyment visiting with the soldiers before or after the shows. The pictures on this page show some of them meeting their audiences in Okinawa, China, the South Pacific, Italy and France. They endured many hardships and underwent privations. All were loud in their praise of the American soldiers' morale and stamina.

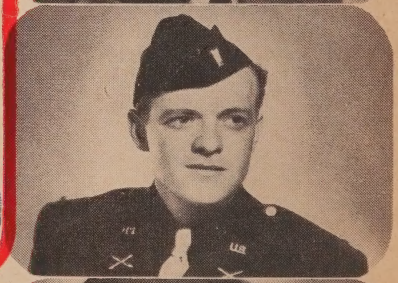
Actor vets back to "Reel Life"

YOUR heroes of the screen who dashed madly into make-believe battle, fought off rehearsed assailants, in film shows, look the same after battle service for their country. They are not the same. Perhaps William Wyler, ex-lieutenant colonel, expressed it:

"I've learned so much dealing with real people in real roles of life that I dreaded the day when I had to go back to telling actors how to get into a plane or put on a hat."

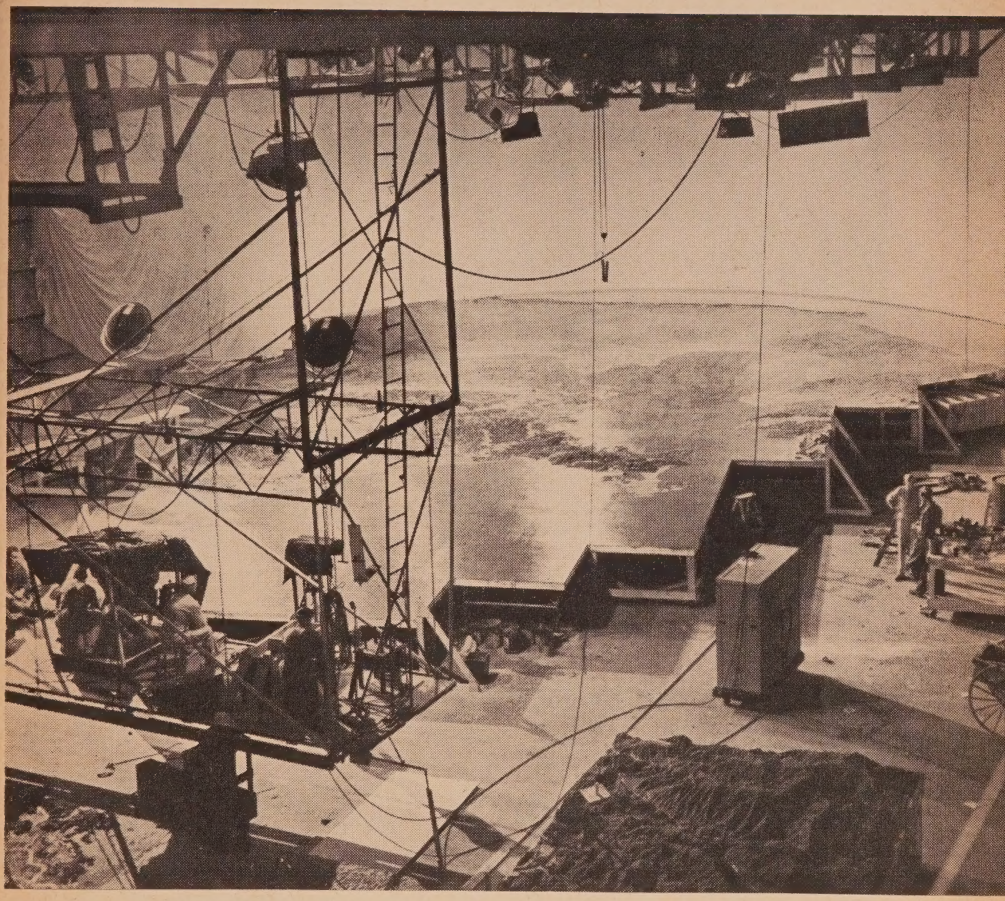
About 7,000 or one-third of the men normally employed in the Motion Picture Industry in Hollywood entered the services. Hundreds of others made pictures for the history of the war for the Government. Most of those who survived will return to the movies.

Hollywood lots made 40 information films for the Government that were distributed to the theatres through the OWI-WAC program. Approximately 4,000 training films were made for the armed services. About 1,400 were made on the Coast.



Like Main Street and Park Avenue, Hollywood is receiving back into civies, thousands of actors, technicians, writers and executives, who went to war. Not all. Some died near Oran in Africa, on the road to Rome, in Normandy, Okinawa, Makin, in the skies, on and under the sea. Above are pictures of a few of the actors who served in the armed services.

Make-believe helped in War



EXPERTS in scenic construction, lighting and photography helped the American government in camouflage problems and in making easier the long range bombing of Japanese cities. Aircraft plants on the Pacific Coast were made to look like housing projects from the air. Above is a movie studio scene showing a relief map of Japan made to scale. A camera moved over it taking pictures at the scaled height the B-29's would fly on their missions to Mikadoland. This was in Culver City.

Many of the best scenic designers of the studios were taken into the services to help with camouflage. Many of the make-believe ideas of Hollywood were used to make places of war importance look unimportant to the enemy. Along the Pacific Coast, pastoral settings were built on airplane plant roofs, and imitation plants were erected to attract possible bombers from Nippon. Hollywood experts had a hand in these precautions.

Movie executives saw

Movie Executives Group (above): Left to right, Cliff Work, S. H. Fabian, Barney Balaban, Sidney Buchman, Francis S. Harmon, Jack Warner, Robert Wilby, N. Peter Rathvon, Lieut. Gen. Harold L. George, Chief of Army Transport Command; Darryl F. Zanuck, Col. Curtis Mitchell, Army Bureau of Public Relations; Harry Cohn, Taylor Mills, OWI; Russell Holman, Edward J. Mannix. Sol Lesser joined the party in Paris.

THE War Department and General Eisenhower invited two groups of motion picture executives to visit the war devastated areas of Europe, after Germany's collapse, and to report on conditions and prospects.

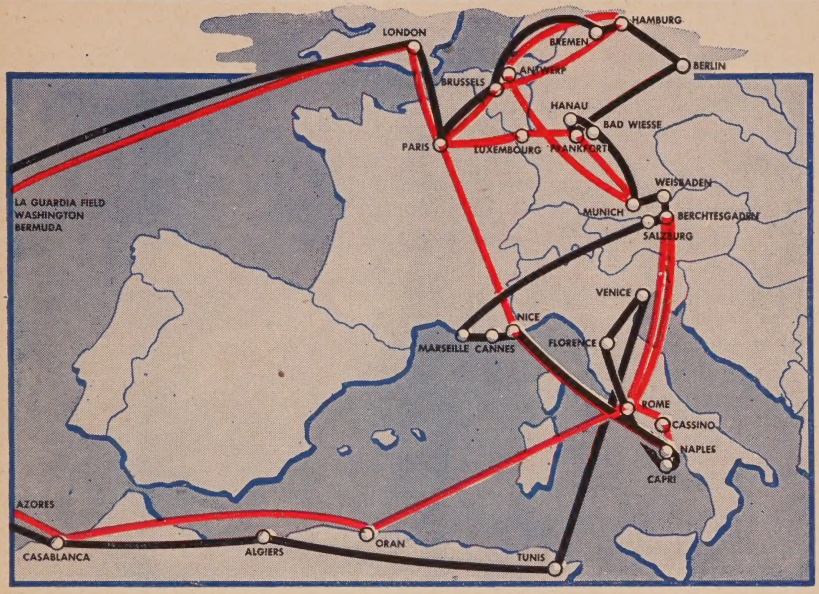
The first group of motion picture people was made up of home office and studio heads, representative theatre operators and an official of the War Activities Committee. The other guests of the Supreme Commander were editors of the newsreels.

On this page is a photograph of the Movie Executives at Washington before taking off in an Army Transport Command airplane. On opposite page is a picture of the newsreel editors in New York before their overseas hop. Map shows routes the two parties followed on their European trip.

Both executives and newsreel editors were received by high-ranking civil and military officials of the United Nations. The operations that brought about the destruction they witnessed were explained by the experts who planned and executed them. The movie people made reports and recommendations to the War Department. Certain essential changes in the handling of films resulted.

Two editors of movie trade press publications also visited the European war zone as guests of the top commander and observers for the War Department.

war-wrecked Europe



Six newsreel editors, invited by General Eisenhower to inspect the conquered and liberated areas of Europe, are shown below as they prepared to hop off from Washington for their month trip. Two Army officers accompanied the news men. (Courtesy Motion Picture Daily, Photo from Harris and Ewing.)

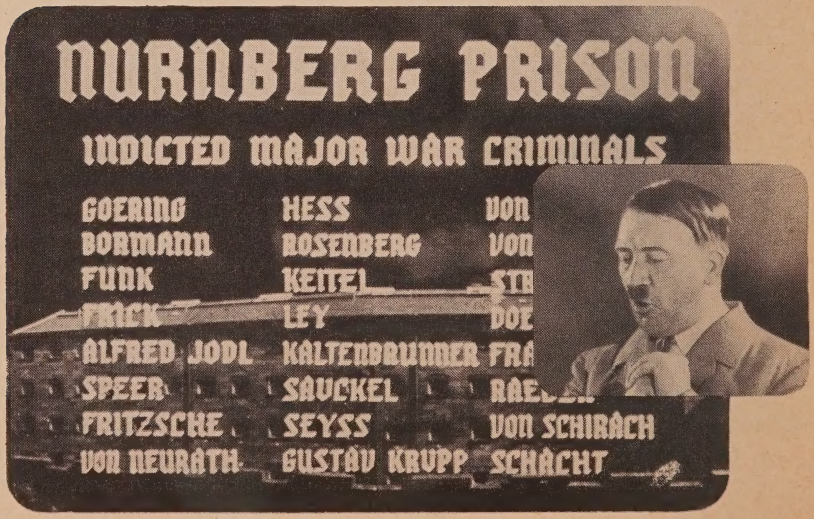
Left to right (above), Edmund Reek, Richard de Rochemont, Captain James B. Faichney, Army escort; Col. Curtis Mitchell, Army Bureau of Public Relations; Thomas Mead, Michael Clofine, A. J. Richard, Walton C. Ament.

"That Justice Be Done"

ON 140 occasions, the screens of the country's motion picture theatres were used by the government to transmit war information to the people of the United States. Theatre owners had voluntarily enrolled their houses for war work directors and technicians, producers and distributors had enlisted their companies, their artists and their money in the war-time ranks of the nation. Through the Office of War Information and the War Activities Committee there came to the projection rooms of the 16,668 theatres, short subjects, newsreel bulletins, long films and clips for newsreels, informing, advising and warning the civilian population.

While most of the information films were made by or for the government, 40 of them were produced in Hollywood and the costs borne by the companies making them. All of the distributing companies handled many information films.

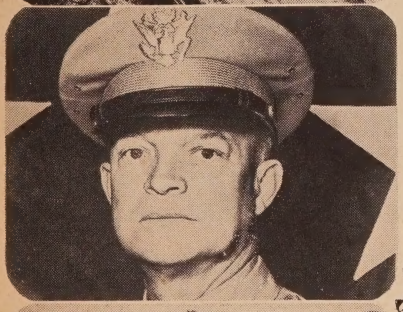
"That Justice Be Done," was one of the last of the government information films released to the public through the Office of War Information and the War Activities Committee It dealt with the reasons for the trial of Germany's arch-war criminals, whose Nazi philosophy and aggressive warfare caused the world conflict. Above are photographs from the film (right). Justice Robert H. Jackson of the Supreme Court of the United States, chief American prosecutor of the Nazi war criminals, and (left), Adolf Hitler, the leader of the war makers who is not among those to be tried at Nurnberg. They are listed below against a background of the Nurnberg prison where the German criminals were imprisoned pending their trial before the United Nations.



"The True Glory"

Three of the latest information films, typical of all of the 140 distributed and exhibited are illustrated in this section. "The Fleet That Came to Stay," was a combined Navy-Marine Corps-Coast Guard film of the Japanese kamikaze attack on the fleet during the Battle of Okinawa. "The True Glory" was General Eisenhower's film history of the war in Europe, a combined American-British picture operation. "Watchtower Over Tomorrow" was made by the Industry for the State Department. It explained the operation of the United Nations organization for world peace which was set up at the San Francisco conference.

"The True Glory" was Gen. Eisenhower's film record of what his armies, made up of Americans, British, French, Polish, Czech, Canadians and Norse did to the Hitler "Supermen" between D-Day in Normandy, June 6, to V-E Day, May 8, 1945. Below are scenes from the picture, Gen. Eisenhower, an advertisement and press references to this Information Film.



VICTORY
THE PICTURE YOU HELPED TO MAKE...
Now on the screen in all its thrilling glory!
It's your story of your victory told by your guys!
Gen. Dwight D. Eisenhower's
THE TRUE GLORY
Exploit it to the skies — with the help of the War Department and the OWI!

Eisenhower's Town Sees His Film Record

Mayor Deeply Moved by New War Film; Says All Who See It Will Pay Taxes Happily

Mayor La Guardia saw a movie ever... yesterday and voiced ... that it sho... ever...

McManus

'The True Glory' Sees The War as GIs Saw It

interviewing and rewriting by Sgt. Guy Trosper, Hollywood screen-writer, and Sgt. Levitt of *Yank*. ...war footage of which *The* ... is the same material ...en periodically

PM Revi... ...d by the

THE T... Joi...

Epic Allied Victory Over Germany Detailed in Film 'The True Glory'

By BOSLEY CROWTHER

The epic story of the victory of ...lection of vivid and awesome com... ...story of the victory of ...bat scenes, more than a long ... ...Germans on ... the usual war ne...

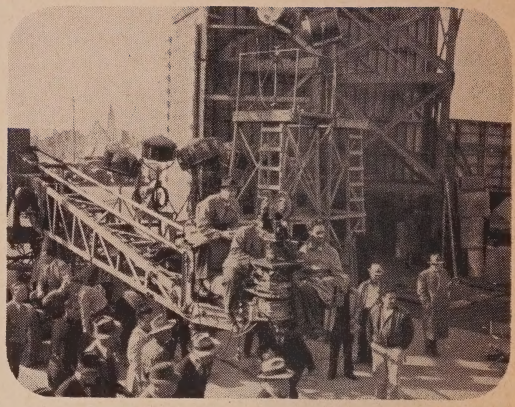
Hollywood

By HEDDA HOPPER

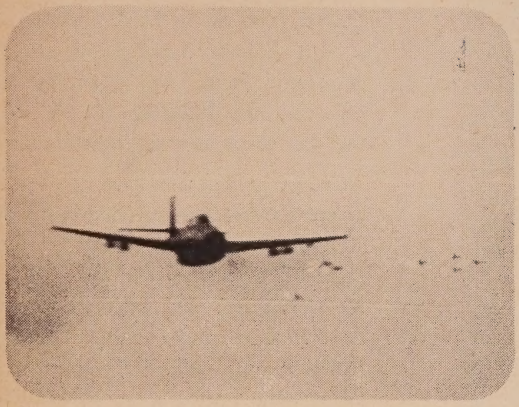
Hollywood, Sept. 10.—Columbia has released the docu-mentary film, "The True Glory," and don't let the word "documentary" mislead you. It's so much ... You hear Gen. Eisenhower... during the...

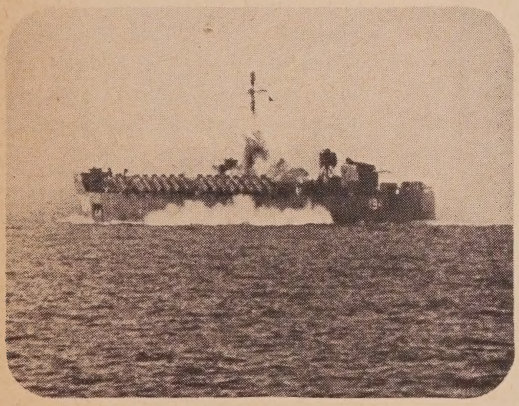
"Watchtower Over Tomorrow"

"WATCHTOWER OVER TOMORROW" was made by the Motion Picture Industry at the request of the State Department. It was intended to explain in celluloid how the United Nations Conference proposed agreement would avert war. Two scenes from the film are shown at right, the tribunal of nations' representatives to hear complaints against aggressors (lower) and puzzled citizens on the subway reading conference plans. The top picture is of John Cromwell, Hollywood director, who directed the film. He is riding the camera boom. The making of this film required the dispatching of a crew of three, including the director, to Mexico City, to make shots of the then Secretary of State Stettinius who had hurried from the Yalta meeting of the Big Three to the Inter-American meeting in Mexico.



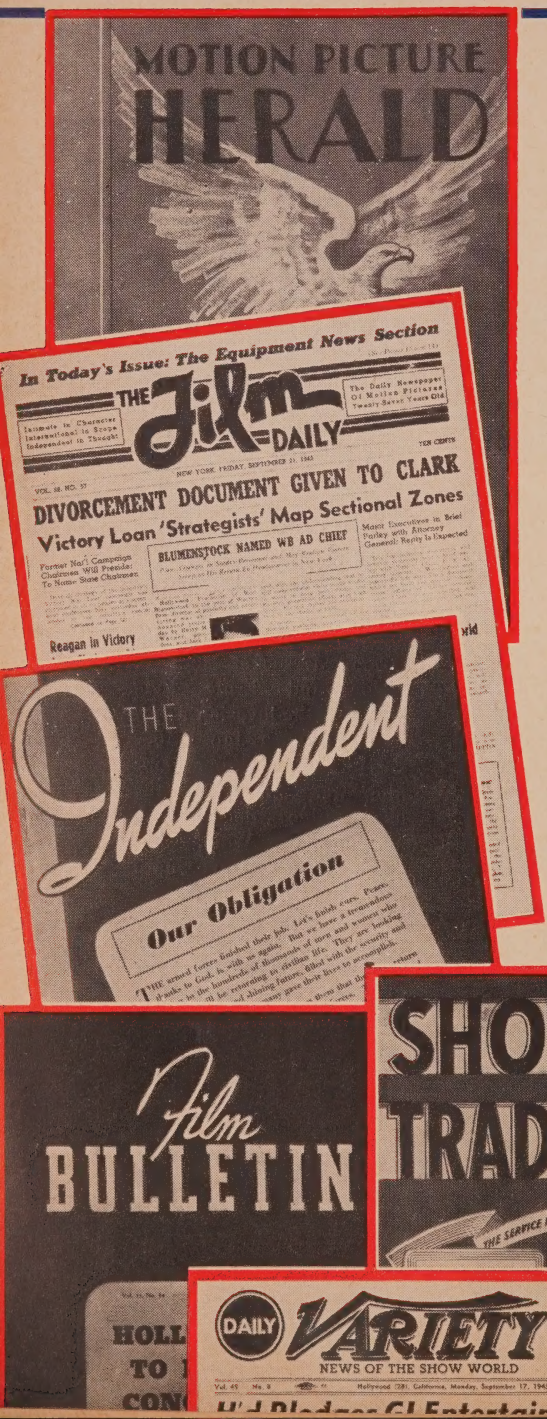
"The Fleet that Came to Stay"





KAMIKAZE means "Divine Wind" to the Japanese. They called their suicide airplane pilots, kamikaze pilots. Off Okinawa, the Japs hurled thousands of kamikaze pilots at the American fleet protecting the fighting Marines and Soldiers ashore. The Navy made a film, "The Fleet That Came to Stay," from the footage shot at Okinawa. It made audiences wince but it also made them proud they were Americans. Three of the shots in the film are recorded here, a kamikaze plane near its target, a rocket ship in action and Ernie Pyle watching the invasion a few days before a Jap sniper got him on Ie Shima. This film was typical of the many fine documentary films that the Army, Navy, Marine Corps, Coast Guard and Air Corps made for civilian audiences. Almost every scene of these action films recorded the disregard of service cameramen for their own safety.

Trade Press tells story of



THE trade press of the Motion Picture Industry has been the voice of Filmdom during the War, correctly reflecting the Industry's desire to aid the war effort in every possible way.

Thirteen publications were represented in the Trade Press Division of the War Activities Committee. Front page reproductions of each are shown on this and the following page. During the life of the WAC these publications contributed approximately 1200 pages of advertising, representing $400,000, and 20,000 columns of reading space to the War and Victory bond campaigns, the March of Dimes, the Red Cross, National War Fund, United Nations, WAC Recruiting, the Gift Films and the Government Information Films.

Four of the trade press members issue daily publications while others are issued weekly or monthly. Many of the trade press publishers, editors and writers served on WAC or other Industry committees or groups affecting a variety of Industry undertakings. Two publishers were national officials in two of the war bond drives.

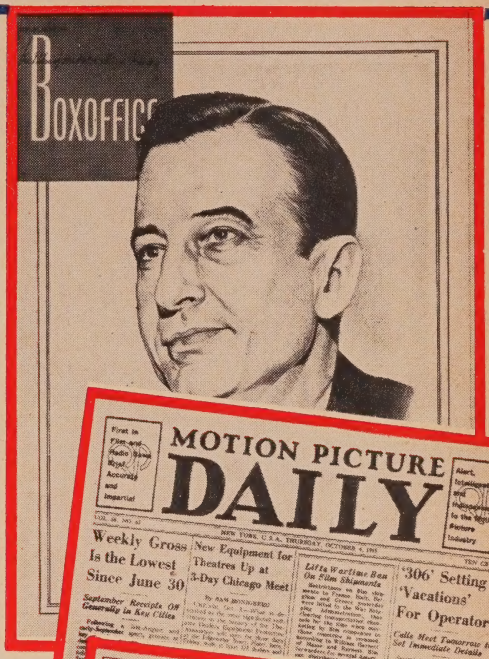
Motion Picture Industry

Thanks!

S. H. FABIAN, Victory Loan Chairman—The trade press was a consistent and inspirational help during the Victory campaign. The outstanding job done by the men and women of the Motion Picture Industry could not have been done without the generous Trade Press.

SAMUEL PINANSKI, Seventh Loan Chairman—As magnificent as have been the results obtained, they could not have been accomplished without the wonderful co-operation of the trade press—the backbone of the campaign.

TED R. GAMBLE, Director War Finance, Treasury Dept.—The co-operation of the motion picture trade press in the Seventh War Loan campaign was outstanding. The results achieved by the film industry—exhibitors. distributors, producers and the men and women connected with these various branches — was possible because of the enthusiasm and constant reporting done by the film papers. The contribution of space was generous.


BOXOFFICE
MOTION PICTURE DAILY
Weekly Gross Is the Lowest Since June 30
New Equipment for Theatres Up at 3-Day Chicago Meet
'306' Setting 'Vacations' For Operators
SCREEN
RADIO
MUSIC
STAGE
VARIETY
PIX TIED TO SMALLER 'ONE WORLD'
Germany's Show Biz Reveals Signs Of Life, Encouraged by AMG
AIR TRAVEL WILL SPARK CHANGES
$3,000,000 Waring Deal Nixed By NBC, Web Keeps Costly 186 Tab
THE EXHIBITOR
The Hollywood Reporter
ALL MAJORS MAY ENTER 16 MM.
Domestic As Well As Foreign Use of Narrow-Gauge Slated; Exhibitors' Alarm Mounting
Amusements
"FIRST YANK INTO TOKYO" IS TERMED TOP "HEADLINE" FILM

"Well Done, W.A.C.!"

WESTERN UNION

(45)

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

CLASS OF SERVICE
This is a Full-rate Telegram or Cable-gram unless its de-ferred character is indicated by a suitable symbol above or pre-ceding the address.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NAT593 56 GOVT=WASHINGTON DC 5 615P
WAR ACTIVITIES COMMITTEE MOTION PICTURE INDUSTRY=
1501 BROADWAY NYK=

I HAVE BEEN TOLD ABOUT THE PLANS BEING PROJECTED BY THE MOTION PICTURE INDUSTRY IN SUPPORT OF THE TREASURYS VICTORY LOAN. KNOWING AND APPRECIATING WHAT THE THEATRES THE EXCHANGES THE STUDIOS AND HOLLYWOOD STARS HAVE DONE THROUGHOUT THE WAR I COMMEND YOU FOR THE ENTHUSIASM WITH WHICH YOUR ENTIRE INDUSTRY IS TACKLING THIS REMAINING BIG JOB=

HARRY S TRUMAN.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

This picture tells a story of which the entire Motion Picture Industry may well be proud. Behind that story is the record of the War Activities Committee. The industry's leaders and all its people helped unstintingly to maintain the high war effort which led to final Victory.

OFFICE OF WAR INFORMATION
WASHINGTON

September 25, 1945

War Activities Committee
Motion Picture Industry
1501 Broadway
New York, N.Y.

Gentlemen:

As the Domestic Motion Picture Bureau winds up its activities in accordance with the President's Executive Order No. 9608, dated August 31, 1945, we take this opportunity to express our appreciation for the sincere and enthusiastic cooperation which has been given consistently by the War Activities Committee throughout the entire war period.

The Government is greatly indebted to the Motion Picture Industry for the invaluable service which they have rendered in promoting public support of all war and defense campaigns since the pre-Pearl Harbor days of 1940 and 1941. At no time has the Government, through the Motion Picture Bureau of the Office of War Information, requested any cooperation or service that was not willingly and efficiently given. In going over the record it is interesting to note that the Motion Picture Industry through the War Activities Committee has produced, distributed or exhibited at the request of the Government a total of 94 shorts of one to two reels in length, 55 bulletins or trailers, 52 newsreel bulletins and, in addition, distributed and exhibited 13 feature pictures and special releases from four to seven reels in length. A conservative estimate as to the dollar value of this service including the cost of production and contributed playing time, valued at commercial rates, is more than two hundred and thirty-seven million dollars.

The Motion Picture Industry can look with pride on their wartime record. Every branch of the Industry - production, distribution and exhibition, in addition to the Actors, Writers and Service Guilds have all generously contributed their time and effort. The Office of War Information and the Motion Picture Bureau in particular wishes to express sincere appreciation to the War Activities Committee for their outstanding wartime service to their government.

Sincerely,

Taylor M. Mills
Chief
Bureau of Motion Pictures

VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

UNIVERSITY OF SANTO TOMAS
MANILA, PHILIPPINES

SECRETARY'S OFFICE

3 September 1945

Associate Coordinator
War Activities Committee
Motion Picture Industry
1501 Broadway, New York 18, N. Y.

S i r :

I have the pleasure to acknowledge, with sincere thanks, receipt of a copy of "Movies at War" Volume 3 which you have been very kind to send us.

After looking over the volume, I can say that it is excellently presented. Anyone who examines its pages will readily realize the great work your Committee has been doing to keep up the morale of the fighting men, as well as of the sick, combatant and civilian.

May I inform you of the appreciation of the members of this University for the motion pictures taken of the internees who lived in this Campus for more than three years, as well as for the motion picture taken of the solemn ceremonies last August 25th at which this University conferred the degree of Doctor of Laws, honoris causa, upon General of the Army Douglas MacArthur, Supreme Commander of the Allied Powers.

I shall appreciate it if you will kindly place us in your mailing list so that we may in the future receive your publications like the "Movies At War" and in order that we may continue in communicating with you from time to time.

Very truly yours,

FR. FLORENCIO MUÑOZ, O.P.
Acting Secretary General

Memo—

STANLEY B. ADAMS, WPB CONSUMER HARD GOOD CHIEF SAID:

"No group has been more patient and understanding, and has cooperated to a greater extent than your Industry. You have done an outstanding job. Your Industry can do more than any other to present to the world the American people and the American way of life. It's your opportunity to lead the way and teach the world the benefits of the American way which is the path to peace and happiness.

Note!

RADIO TRIBUTE OF EQUITABLE LIFE ASSURANCE SOCIETY:

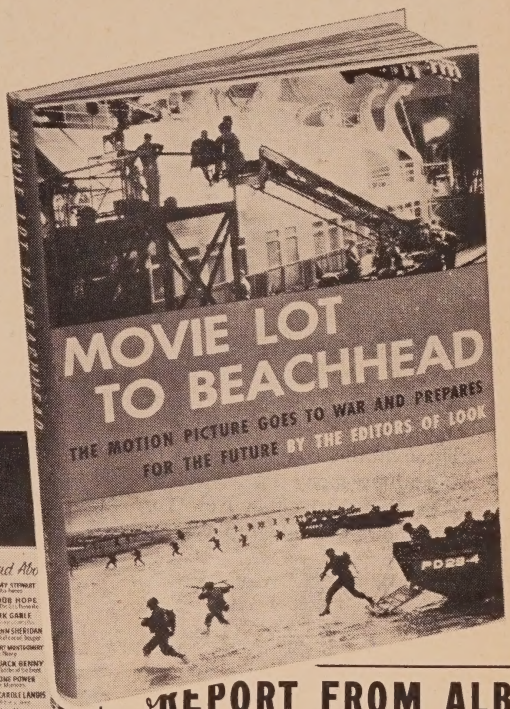
"Movies follow the Flag because Uncle Sam knows that they are first rate morale builders for battle-weary men. So join the Equitable Society in a salute to the Motion Picture Industry. A salute to the daring cameramen who risk their lives in every American attack, and to the 18,000 theater managers who have sold millions of War Bonds in every drive.

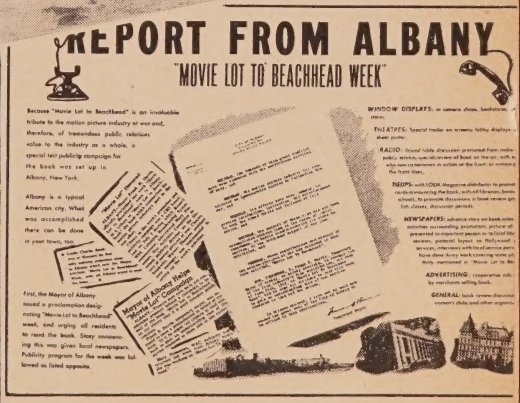
"Members of the Equitable Society will be proud to learn their premium dollars have helped finance this great ich has proved such a vital asset to the Nation at

"Movie Lot to Beachhead"

LOOK MAGAZINE liked the way the Motion Picture Industry helped out in the war. The editors liked it so well that they edited a picture book which Doubleday, Doran published. It was called "Movie Lot to Beachhead." It sold for $3.50 and is considered by history students of the war as a worth while record of the many ways the Industry assisted the armed services and the civilian war work.

The War Activities Committee cooperated with the publisher in making known to the Industry and to the general public that "Movie Lot to Beachhead" was an interesting and informative book. The Mayor of Albany, N. Y., issued a "Movie Lot to Beachhead" proclamation and WGY, Schenectady, used television to explain the book.




REPORT FROM ALBANY
"MOVIE LOT TO BEACHHEAD WEEK"
Because "Movie Lot to Beachhead" is an invaluable tribute to the motion picture industry at war and, therefore, of tremendous public relations value to the industry as a whole, a special test publicity campaign for the book was set up in Albany, New York.
Albany is a typical American city. What was accomplished there can be done in your town, too.
First, the Mayor of Albany issued a proclamation designating "Movie Lot to Beachhead" week, and urging all residents to read the book. Story announcing this was given local newspapers. Publicity program for the week was followed as listed opposite.
Mayor of Albany Issues Official Proclamation
WINDOW DISPLAYS:
THEATRES:
RADIO:
PAMPS:
NEWSPAPER:
ADVERTISING:
GENERAL:

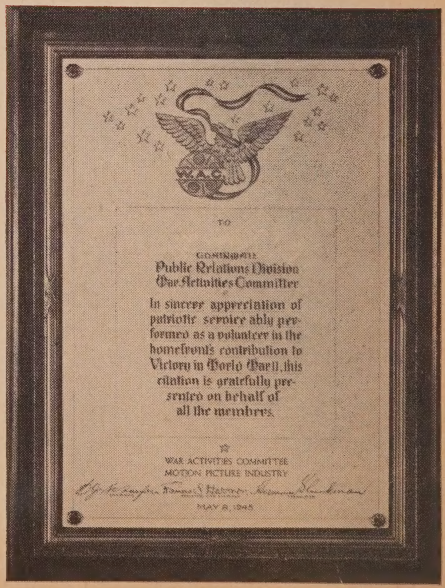
New York business people thought so well of "Movie Lot to Beachhead," a picture story of movie war work, that they decorated windows to show it off. At left are two such windows. Mayor Harris of Albany, N. Y., declared a "Movie Lot to Beachhead" week. That's shown above.

Sell stars' autographs for War Fund

Through the co-operation of the War Activities Committee and the Victory Committee many Hollywood movie stars autographed first day covers which were auctioned off in New York for benefit of National War Fund. This picture shows the autographed envelopes.

Plaques for W. A. C. chairmen

Each of the volunteers who headed a division of the War Activities Committee of the Motion Picture Industry was awarded a plaque as shown above. There were eight divisions of WAC: exhibitors, distributors, Hollywood, newsreels, trade press, foreign managers, public relations and drives.


WAC
TO
Public Relations Division
War Activities Committee
In sincere appreciation of patriotic service ably performed as a volunteer in the homefront's contribution to Victory in World War II, this citation is gratefully presented on behalf of all the members.
WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
MAY 8, 1945

Filmland facts and figures

In this summation are listed the statistics of the Motion Picture Industry's war contribution. All of the courage, patriotism, unselfishness and sacrifice and devotion that theatre men, producers, distributors, artists, actors and technicians gave to the work of the War Activities Committee cannot be reduced to figures. They do not show here. They need not be shown, they are known.

A

16-MM Gift Films to Army, Navy, Marines, Coast Guard

1. Number of prints delivered at end of October, 1945, when gift film service ended, features, 43,189; shorts, 33,217.
2. Estimated number of showings each day, 3,500.
3. Estimated daily attendance, 1,500,000.
4. Number of features shipped overseas, 1,041.
5. Number of shorts shipped overseas, 1,050.
6. Estimated value of gift film, based on stock costs and hypothetical charge of 5 cents per man, $38,500,000.
7. Estimated total attendance, 750,000,000.

B

War Information Films Released in U. S. through WAC:

There were 140 information films and 29 film bulletins released through the WAC at the request of the Office of War Information, the Government's liasion contact between various war agencies and the Motion Picture Industry. One hundred and six war information films were made by or for the Government and several by combat photographers of the Army, Navy, Marine Corps and Coast Guard. Thirty others were made by motion picture companies.

TITLES	DATES
FREEDOM AND FAMINE	12/27/45
UNRRA REPORTS TO U. S.	12/20/45
APPOINTMENT IN TOKYO (MacArthur's Final Film Report)	12/ 8/45
WE'VE GOT ANOTHER BOND TO BUY (Victory Loan)	11/25/45
WELCOME HOME (Army-Veterans' Bureau)	11/22/45
TO WIN THE PEACE (Victory Loan)	11/11/45
HOLLYWOOD VICTORY CARAVAN (Victory Loan)	11/ 1/45
THAT JUSTICE BE DONE (Justice Jackson Indicts Nazis)	10/18/45
THE TRUE GLORY (Eisenhower's Final Film Report)	10/ 4/45
WHAT EVERY VETERAN SHOULD KNOW	9/13/45
HERE COME THE YANKS (National War Fund)	8/30/45
THE FLEET THAT CAME TO STAY (Navy at Okinawa)	7/26/45
SOMETHING YOU DIDN'T EAT (Disney on Balanced Diet)	6/28/45
FIGHT FOR THE SKY (Allied Combat Pilots)	6/21/45
WAR COMES TO AMERICA (Capra's Why We Fight)	6/14/45
TO THE SHORES OF IWO JIMA (Marine Campaign Report)	6/ 7/45
ON TO TOKYO (Marshall on Jap Task)	5/31/45
TARGET TOKYO (B29 Campaign Reports)	5/24/45
TWO DOWN AND ONE TO GO (Marshall and Points)	5/10/45
SAN PIETRO (Battle of)	5/ 3/45
ALL STAR BOND RALLY (Treas.)	4/26/45
THE TWO WAY STREET (Lend lease explained)	4/12/45
WATCHTOWER OVER TOMORROW (United Nations Organization)	3/29/45

TITLES	DATES
FURY IN THE PACIFIC (Navy, Army, Marine Corps Report)	3/22/45
THE ENEMY STRIKES (Army—Battle of the Bulge)	3/15/45
STORY WITH TWO ENDINGS (Fight Against Inflation)	3/ 1/45
SEEING THEM THROUGH (Red Cross)	2/ 1/45
WHAT'S YOUR NAME (How Workers Aid Fighters)	1/18/45
BROUGHT TO ACTION (Naval Philippine Battle)	1/11/45
WEAPON OF WAR	12/14/44
ADMIRAL NIMITZ REPORTS ON THE PACIFIC	11/23/44
AMERICAN ENEMY (Dept. of Agriculture)	11/ 1/44
V-L THE ROBOT BOMB	11/16/44
A MESSAGE FROM LT. TYRONE POWER (Bonds)	11/ 9/44
169TH ANNIVERSARY OF THE MARINE CORPS (Bonds)	11/ 2/44
TARGET JAPAN (Navy)	10/26/44
IT'S MURDER (Loose Talk)	10/12/44
RED CROSS HOME NURSING	9/21/44
BATTLE FOR THE MARIANNAS (Marine Campaign Report)	9/21/44
CAR SHARING	9/14/44
THE WAR SPEEDS UP	9/ 7/44
REPORT TO JUDY (Waves Recruiting)	8/24/44
ARE YOU A HIGH SCHOOL GRADUATE? (Back to School)	8/17/44
MEMO FOR JOE (National War Fund)	8/10/44
MANNING THE VICTORY FLEET (Recruiting Seamen)	8/ 3/44
BATTLE STATIONS (Spars)	7/27/44
PREPARE FOR WINTER (WPB)	7/20/44
THE LAST FURLOUGH (WPB)	7/13/44
LIBERATION OF ROME (Army)	7/13/44
YOUNG AMERICA BACKS "FIGHTING FIFTH" (War Loan)	6/22/44
ATTACK! THE BATTLE FOR NEW BRITAIN (Combat Report)	6/20/44
VICTORY VACATION (WPB)	6/20/44
MOVIES AT WAR (Film-troops overseas)	6/ 8/44
TREASURY BULLETIN (War Loan)	6/ 1/44
REWARD UNLIMITED (Cadet Nurses)	5/18/44
ROAD TO VICTORY (5th War Loan)	5/18/44
VICTORY GARDENS (WPB)	5/18/44
SKIRMISH ON THE HOME FRONT (Economic stabilization)	5/11/44
CONSERVE PAPER	5/ 4/44
NO ALTERNATIVE (Gasoline rationing)	4/27/44
IT'S YOUR WAR TOO (Women in uniform)	4/20/44
WOMEN AND VICTORY (WMC)	4/20/44
THE MEMPHIS BELLE (Flying fortress on German raid)	4/13/44
THE NEGRO SOLDIER	4/13/44
A PERSONAL MESSAGE TO THE BLACK MARKET (OPA)	4/ 6/44
AMERICA'S HIDDEN WEAPON ,(Food)	3/30/44
FIGHT WASTE (WPB)	3/23/44
PRICES UNLIMITED (Rationing)	3/16/44
WHY OF WARTIME TAXES	3/ 9/44
WITH THE MARINES AT TARAWA (Combat) report)	3/ 2/44
HELP SAVE TIRES NOW (WPB)	3/ 2/44
HELP YOUR GROCER (WPB)	2/18/44
FILE YOUR INCOME TAX RETURN EARLY (Treas.)	2/ 3/44
AT HIS SIDE (Red Cross)	1/27/44
HELP SAVE FIGHTING FUEL (DFA)	1/20/44
THE PRICE OF RENDOVA (What capture of island cost in men and materials	1/ 6/44
WHAT IF THEY QUIT? (Treas.)	1/ 6/44
NO EXCEPTIONS (Home Front Support)	12/30/43
DESTINATION ISLAND X (Seabees)	12/23/43
BROTHERS IN BLOOD (Blood Donors)	12/16/43
SAVE WASTE PAPER	12/ 9/43
CHIEF NEELEY REPORTS TO THE NATION (Waves)	12/ 2/43
IS YOUR TRIP NECESSARY?	11/25/43
FOOD AND MAGIC (Conserve Food)	11/18/43
BATTLE OF RUSSIA	11/11/43
TIN CAN SALVAGE	11/11/43
FAMILY FUED (Home Conservation)	11/ 4/43
LET'S SHARE AND PLAY SQUARE (Rationing)	10/28/43
SUGGESTION BOX (War Industry)	10/21/43
DAY OF BATTLE (Aircraft Carrier)	10/ 7/43
AMERICAN SABOTEUR	10/ 1/43

TITLES	DATES
ANGELS OF MERCY (U. S. Cadet Nurses)	9/30/43
OIL IS BLOOD (Saga of Oil)	9/23/43
LAST WILL OF TOM SMITH (National War Fund)	9/ 9/43
WINSTON CHURCHILL BUYS WAR BOND	9/ 9/43
GLAMOUR GIRLS OF '43 (Women in Industry)	9/ 2/43
ONE DAY SOONER (War Bonds)	9/ 2/43
BLACK MARKETING	8/19/43
REPORT FROM THE ALEUTIANS	7/30/43
LIFT YOUR HEADS (British Morale)	7/ 8/43
WAR TOWN (Community Problems)	6/24/43
MESSAGE FROM MALTA	6/10/43
PRELUDE TO WAR (Army Feature)	5/27/43
WINGS UP (Army Air Force Training)	5/27/43
DOCTORS AT WAR	5/13/43
MISSION ACCOMPLISHED (Bombing Nazis)	4/29/43
RIGHT OF WAY (Travel)	4/15/43
FOOD FOR FIGHTERS (Army Rations)	4/ 1/43
AT THE FRONT IN NORTH AFRICA	3/18/43
FARMER AT WAR	3/11/43
POINT RATIONING OF FOOD	2/25/43
SINCE PEARL HARBOR (Red Cross Service)	2/18/43
TROOP TRAIN (Army Transportation)	2/11/43
THE SPIRIT OF '43 (War Taxes)	2/ 4/43
FARM BATTLE LINES	1/29/43
NEGRO COLLEGES IN WAR TIME	1/25/43
PARATROOPS	1/21/43
YOU, JOHN JONES (United Nations Relief)	1/14/43
COMMUNITY TRANSPORTATION	1/ 7/43
COLLEGES AT WAR	12/24/42
NIGHT SHIFT (Factory Women)	12/10/42
FUEL CONSERVATION	11/12/42
DOVER (British Morale)	11/26/42
HENRY BROWN, FARMER	11/15/42
MANPOWER MISSING	10/29/42
JAPANESE RELOCATION	11/12/42
SCRAP DRIVE (Newspapers)	10/ 8/42
YOUR AMERICAN TRAGEDY	10/ 8/42
SALVAGE (Donald Nelson)	10/ 8/42
BATTLE OF MIDWAY (Navy)	9/14/42
WORLD AT WAR (OWI Feature)	9/18/42
FRYING PAN TO FIRING LINE (Save Fats)	9/ 8/42
YOUR AIR RAID WARDEN	7/25/42
U. S. COAST GUARD (Recruiting)	6/18/42
VIGILANCE (Forest Saboteurs)	6/ 9/42
MR. GARDENIA JONES (USO)	5/29/42
WINNING YOUR WINGS (Recruiting)	5/28/42
KEEP 'EM ROLLING (WPB)	5/25/42
UNITED CHINA RELIEF	4/14/42
WAR BOND APPEAL (Morgenthau)	4/21/42
RING OF STEEL (Morale)	4/ 2/42
FIGHTING FIRE BOMB	4/ 2/42
LAKE CARRIER (Iron Ore)	4/ 2/42
ANY BONDS TODAY	4/ 2/42
THE NEW SPIRIT	2/ 2/42
TANKS (Building)	1/23/42
SAFEGUARDING MILITARY INFORMATION	1/16/42
RED CROSS CAMPAIGN TRAILER	12/24/41
WOMEN IN DEFENSE	12/24/41
FOOD FOR FREEDOM	12/ 9/41
POTS TO PLANES (Scrap Aluminum)	11/22/41
BOMBER (OEM)	10/ 3/41
AMERICA BUILDS SHIPS	6/ 5/41
ARMY IN OVERALLS (CCC)	6/ 5/41
BITS AND PIECES (OEM)	6/ 5/41
WHERE DO WE GO (USO)	5/28/41
AMERICA PREFERRED (Bonds)	5/20/41
CALLING ALL WORKERS (War Jobs)	4/ 9/41
12 ARMY RECRUITING TRAILERS	2/18/41
POWER FOR DEFENSE (TVA)	2/ 8/41

C
HOLLYWOOD

Hollywood actors and actresses gave freely of their time and talents on overseas entertainment tours and visits to hospitals and training camps in the United States. The comings and goings of most of the screen performers went unnoticed—except by the GI's, the Sailors and Marines, because they were *not* stars. Most of the stars avoided publicity concerning their patriotic work.

By the end of Nov., 1945, according to the Victory Committee of Hollywood, 6,810 artists had made 55,286 appearances at home and abroad. There had been recorded 150 hospital tours, 256 USO camp show trips and 122 overseas tours. All theatres of war, and most of even the remote sections of all theatres, were visited by the artists.

Government agencies, other than the armed services, sponsored 1,265 war-time appearances of the Hollywood performers. Many of these trips were in connection with bond-selling campaigns. Hollywood participated in both of the bond drives of 1945, the Seventh and the Victory Loan. Hollywood made 135 trailers.

D
THEATRE COLLECTIONS

Theatre audiences contributed $36,857,282.03 during the war years to several charitable endeavors. The March of Dimes, a yearly tribute to Franklin D. Roosevelt, which raises money for the war against infantile paralysis, depends upon the moviegoers for a large share of its total contributions. The Red Cross looks to the theatres for a good portion of its needed funds.

In Hollywood and in New York, studios and home offices of the motion picture producing companies, thousands of executives, employees, technicians and actors, made substantial contributions to charity causes.

National Collections in Motion Picture Theatres

Red Cross (1945)	$7,290,164.57
March of Dimes (1945)	5,978,939.34
Red Cross (1944)	6,793,060.04**
March of Dimes (1944)	4,667,520.00*
Red Cross (1943)	3,067,236.25
March of Dimes (1943)	2,116,539.18
United Nations Week (1943)	1,644,723.40
Army-Navy Emergency Relief (1942)	2,120,212.66
March of Dimes (1942)	1,420,568.72
USO (1941)	997,885.95
Greek War Relief (1941)	777,586.26
TOTAL THEATRE COLLECTIONS	$36,874,436.37

*Includes Hollywood collections.

**Includes $1,291,610.04 which covers corporate gifts and Hollywood collections.

Hollywood Charity Contributions

War Chest (1944)	$1,170,407.67*
Red Cross (1944)	657,379.00
March of Dimes (1944)	49,101.00

*This was 15 percent of the total raised in Los Angeles area.

In Hollywood a Permanent Charities Committee administers all industry solicitations. It comprises representatives of the talent groups, labor unions, producers associations and allied industries. It conducts within the studios all campaigns for major causes.

Appreciation is acknowledged to the following for use of their photographs in this volume: The Army Signal Corps, the Army Air Corps, the Navy, the Marines, USO Camp Shows, Brown Brothers, Pathe News, Fox Movietone News, Universal Newsreel, News of the Day, Paramount Newsreels, Metro-Goldwyn-Mayer, Warner Brothers, Twentieth Century-Fox, Paramount Pictures, RKO, Columbia, Universal and United Artists.

Presidential Citation!

THE WHITE HOUSE
WASHINGTON

October 31, 1945

Dear John:

In connection with the meeting Thursday with representatives of all branches of the motion picture industry--the theatres, the distributors, the producers--there is something you can do for me.

I wish you would express my gratitude to the industry for the extraordinary service they rendered the government during the period we were preparing for war and during the war itself. This gratitude is shared by every responsible agency of the government that needed to obtain the attention and understanding of the American people in those difficult times. We are aware that without the assistance of the screen we never could have presented our problems to the people as fully as was necessary in order to assure a united national effort.

And so this expression of thanks to the men of the screen for their great contribution to our common cause. This surely is due them and I am happy to know that you are calling on them to carry their cooperation into the equally difficult period of reconversion to the ways of peace.

Sincerely yours,

Harry Truman

Honorable John W. Snyder
Director
Office of War Mobilization and Reconversion
Washington, D. C.

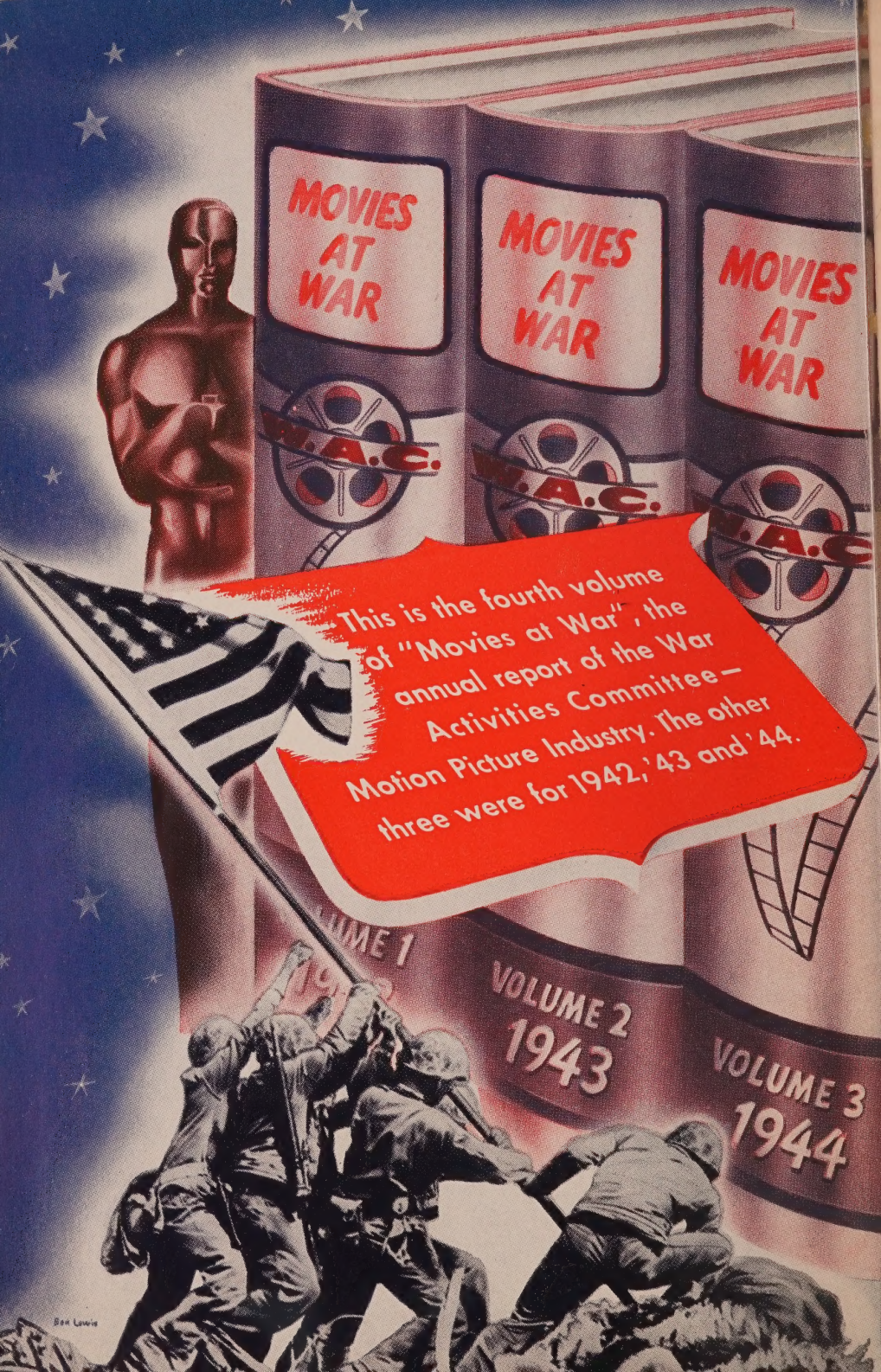
Note—The President's letter was written for a meeting Mr. Snyder had with Motion Picture Industry representatives on Nov. 1, 1945.

WAR ACTIVITIES COMMITTEE — MOTION PICTURE INDUSTRY

New York City
1501 Broadway

Hollywood
6233 Hollywood Blvd.

W.A.C.


MOVIES AT WAR
MOVIES AT WAR
MOVIES AT WAR
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W.A.C.
This is the fourth volume of "Movies at War", the annual report of the War Activities Committee — Motion Picture Industry. The other three were for 1942, '43 and '44.
VOLUME 2 1943
VOLUME 3 1944
Ben Lewis

OTHER SOURCE MATERIAL

Harmon, Francis S.

The Command Is Forward. Selections from addresses on the motion picture industry in war and peace. New York, Richard R. Smith, 1944, 56 p.

Hollywood Victory Committee *for Stage, Screen and Radio.*

Reports. (Accessible through Motion Picture Association of America, 28 West 44th Street, New York, or 5504 Hollywood Boulevard, Hollywood, Calif.)

Look Magazine.

Movie Lot to Beachhead. New York, Doubleday, Doran & Co., 1945, 291 p.

War Activities Committee, *Motion Picture Industry.*

The Motion Picture in World War II; film activities of the industry and the government. (Bound manuscript with exhibits, on file in the office of Francis S. Harmon, Motion Picture Association, 28 West 44th Street, New York City.)

Additional source material may be found in the bound volumes of the various daily and weekly trade papers and magazines of the motion picture industry.